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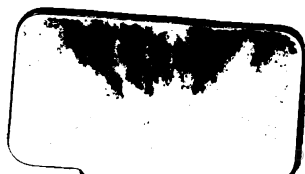
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1706 e. 69







SCIENCE AND ART DEPARTMENT  
OF THE COMMITTEE OF COUNCIL ON EDUCATION,  
SOUTH KENSINGTON.

49.

BETHNAL GREEN BRANCH MUSEUM.

CATALOGUE

OF THE

COLLECTION OF PAINTINGS, PORCELAIN,  
BRONZES, DECORATIVE FURNITURE,  
AND OTHER WORKS OF ART.

LENT FOR EXHIBITION

IN THE

BETHNAL GREEN BRANCH OF THE  
SOUTH KENSINGTON MUSEUM,

By SIR RICHARD WALLACE, BART.

*June 1872.*

BY C. C. BLACK, M.A.

*FOURTH EDITION.—Under Revision.*



LONDON:

PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,  
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.  
FOR HER MAJESTY'S STATIONERY OFFICE.

1872.

*Price Sixpence.*

1706.

e.

69

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# THE BETHNAL GREEN BRANCH OF THE SOUTH KENSINGTON MUSEUM.

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UNDER THE DIRECTION OF THE LORDS OF THE COMMITTEE OF  
COUNCIL ON EDUCATION.

LORD PRESIDENT, THE MARQUESS OF RIPON, K.G.

VICE-PRESIDENT THE RIGHT HON. W. E. FORSTER, M.P.

---

I. In tracing the origin of the Branch Museum of Science and Art at Bethnal Green it will be necessary to refer, though briefly, to the early days of the parent institution, at South Kensington, from whence a considerable portion of the new edifice and of its contents have been derived.

II. The South Kensington Museum stands on 12 acres of land, which were a portion of the estate purchased by Her Majesty's Commissioners for the Exhibition of 1851, out of the surplus proceeds of that undertaking, and were acquired by the Government at a cost of 60,000*l*.

III. Here, in 1855, a spacious building was constructed, chiefly of iron and wood, under the superintendence of the late Sir William Cubitt, C.E., at a cost of 15,000*l*., intended to receive several miscellaneous collections of a scientific character mainly acquired from the Exhibition of 1851, and which had been temporarily housed in various places.

IV. In addition to the collections already alluded to, the whole of the Fine Art collections which had been exhibited at Marlborough House since 1852 was also removed thither, and this was supplemented by numerous and valuable loans by Her Majesty the Queen and others.

V. This building was opened on June 22nd, 1857, as THE SOUTH KENSINGTON MUSEUM. Although in many respects well suited

to its purpose, this iron building was avowedly of a temporary character, and from the first it was intended to replace it by buildings of a more architectural character and of more substantial materials. The erection of these permanent buildings was commenced at once, and at the beginning of the year 1865 sufficient progress had been made to render the removal of the iron building necessary.

VI. It appeared to the Lords of the Committee of Council on Education that "this iron building might usefully be divided into three portions, and that one of these portions might be offered to the proper authorities in the north, east, and south of London respectively, at a nominal sum, in order to assist in the formation of district museums, security being required for the completion of each portion in a suitable manner, and for its permanent appropriation to public uses." After some correspondence with other Departments of the Government, it was decided that measures should be taken for carrying out this proposal.

VII. On May 6, 1865, a meeting of noblemen and gentlemen interested in the establishment of Suburban or Metropolitan District Museums was held at the South Kensington Museum, the Lord President of the Council, Earl Granville, being in the chair, at which the proposal was fully discussed, and a strong desire was expressed by the representatives of the various suburban districts of the north, east, and south of London to secure a share of this building, the great difficulty felt in each case being the providing of a suitable site. It was decided that after a period of six months each district should be at liberty to put in its claim to a portion of the iron building, and send its application to the Science and Art Department.

VIII. On March 7th in the following year (1866) Mr. now Sir Antonio Brady addressed the following letter to the Lord President of the Council :

Stratford, E., 7 March 1866.

May it please your Lordship, .

WHEN I and others acting with me had the honour of attending the meeting held under your Lordship's presidency, in the Lecture Room of South Kensington Museum, on the 6th May last, on the subject of Local Metropolitan Museums, I put in a plea on behalf of the million artisans inhabiting the densely populated manufacturing and labouring districts in the East of London and I pointed to a site

most admirably placed in the very centre of the East-end, which I then hoped might be made available for the proposed museum.

The land in question, containing about  $4\frac{1}{2}$  acres, is close to Mile-end Station, one mile from Shoreditch on the Great Eastern Railway; it is near the junction of the Hackney and Cambridge Heath Roads, and is the centre of a network of railways, and omnibuses run in all directions, at twopenny and threepenny fares to and from all parts of London.

The site is about one mile and three quarters from the Bank of England, and two miles from the General Post Office, and taking the proposed site as a centre, within a radius of two miles are comprised a large portion of the following extensive districts, viz.: City of London, Shoreditch, Finsbury, St. Luke's, Old Street, Hoxton, Islington, De Beauvoir Town, Canonbury, Ball's Pond, Kingsland, Dalston, Clapton, Homerton, Hackney, Victoria Park, Old Ford, Bow, Stepney, Limehouse, Poplar (including West India Docks), parts of Rotherhithe and Bermondsey (including Surrey and Commercial Docks), Shadwell, Wapping, St. George's-in-the-East (including London and St. Katharine's Docks), Tower, Whitechapel, and Mile-end.

This circle of two miles radius embraces the N.E. and E. postal districts, part of the N. district, and parts of the E.C. and S.E. districts.

The land in question was bought as a gift to the poor in King James's reign, when this part of London was open fields, and the trustees, with the consent of the Charity Commissioners, have unanimously agreed to sell the land for the purposes of the proposed museum, and to invest the purchase-money, which has been conditionally offered and accepted.

I have now the pleasure of informing your Lordship that, if this site is acceptable to the Government, I am authorised, on the part of the committee acting with me, to guarantee to raise the purchase-money necessary to acquire the fee simple, and to offer this magnificent site to the Government for the purpose of erecting thereon a museum for the East-end of London.

The site is marked red in the accompanying maps, and is more particularly described in the plan hereunto annexed; it will be seen that it occupies a most commanding position. There is no other suitable spot unbuilt on, but if we had the choice of any ground in the East-end we should recommend the position of this site in preference to any other.

It is not my purpose to enter on the advantages of local museums. After what passed at the meeting at South Kensington, the value of institutions such as we wish to see established in the East-end is admitted on all hands; but what I desire respectfully to submit to your Lordship is the kind of museum which those acting with me would wish to see erected.

During the past year the subject of local museums has been much ventilated, and as the time has now arrived when it seems a necessity to



provide more room for the great national collections, we respectfully submit that it is a good and fitting opportunity to make the national collections more useful and more accessible than they now are, and I trust this splendid site may induce the Government to entertain the propositions I have the honour to submit for their consideration.

1st. From inquiries made since the meeting last May, it is found that it will be utterly and entirely impracticable for a permanent building to be erected by local efforts, or to maintain the necessary staff if a building were otherwise provided; and we feel that this could only efficiently be done by the Government as a part of one comprehensive scheme. We find it will require all our efforts to raise the funds to pay for the site, and under these circumstances we humbly submit to your Lordship that the Government should, in exchange for the site, take the whole matter into their own hands as a national affair.

2ndly. The scheme that commends itself most to our minds is, not to distribute the superfluities of the British Museum *piecemeal* amongst several local museums, but that typical collections illustrating one branch of science should be arranged in one of several museums in different quarters of the metropolis. The British Museum would thus be relieved of its plethora without impairing the value of any one collection; for instance, the natural history collections may be kept together in one place, the ethnological in another, so that anyone requiring to study any particular branch would know to what museum to resort.

In any plan of a museum that may be adopted for the improvement of the working classes, we submit that if they are to benefit by it to the fullest extent, it must be placed in a neighbourhood accessible to them, and must be open of an evening. We submit that it be made *educational in the widest sense of the word*, and that convenient and comfortable refreshment-rooms be added to the other attractions of the place.

I am to request that your Lordship will be pleased to communicate your wishes in this matter, that we, on our part, may at once take the necessary means to give legal effect to this arrangement, if concurred in by your Lordship.

The land being unoccupied would be available immediately the preliminary agreements were finally settled.

I have, &c.

(Signed) ANTONIO BRADY, J.P.,

*Honorary Secretary.*

To the Right Honourable  
Earl Granville, K.G., Lord President  
of Her Majesty's  
Most Honourable Privy Council.

IX. This letter was at once taken into favourable consideration by the Lords of the Committee of Council on Education, Earl

Granville and Mr. Bruce being respectively President and Vice-President. A change of Government shortly afterwards took place which caused some delay, but on December 6, 1866, the Duke of Buckingham being President and Mr. Corry Vice-President, a minute was passed recommending the proposal to the favourable consideration of the Lords Commissioners of Her Majesty's Treasury, and asking that an estimate of the probable cost might be included in the votes of the ensuing year. The following paragraph occurs in this minute :—

“ My Lords regret that Mr. Brady's offer on behalf of Bethnal Green can be adduced as the sole proof of the practical earnestness of the several districts of the metropolis to act in establishing district museums. Their Lordships, therefore, propose that the iron columns, flooring, stairs, window fittings, heating arrangements, &c. of the whole of the iron building should be re-erected as soon as practicable at Bethnal Green, on the free site provided by the locality, but that brick walls and a slate roof should be used instead of iron ; and they estimate that the cost will be 20,000*l.* The works would thus be of a permanent nature.”

X. The Treasury (the Right Hon. B. Disraeli being then Chancellor of the Exchequer) accepted the proposal to re-erect the structure and to provide for its maintenance, and a vote of 5,000*l.* on account was granted by the House of Commons towards the cost of removal and re-erection of the building, but some delay arose in consequence of legal difficulties as to the conveyance of the ground. By the untiring efforts of Sir Antonio Brady, the Rev. Septimus Hansard, rector of Bethnal Green, Mr. J. M. Clabon, Dr. J. Millar, and others, heartily seconded by the trustees of the land and supported by the Government, these difficulties were at length surmounted, a special Act of Parliament having been obtained for the purpose (31 Vict. c. 8.), and on 13 February 1869, the four gentlemen above named, acting on behalf of the subscribers to the fund for the purchase of the site, attended at the Council Chamber, Downing Street, and presented to the Lord President and Vice-President of the Committee of Council on Education the title-deeds of the site.\*

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\* The whole of the official correspondence on the subject of the establishment of this Branch Museum has been printed as a Parliamentary Paper No. 218, session of 1872.

**XI.** After the removal of the materials had taken place the erection of the building was at once commenced in accordance with plans prepared for the Department of Science and Art under the direction of Major-General Scott, C.B.

**XII.** At the beginning of the present year (1872) the building was sufficiently advanced for the reception of objects. Two important collections, formerly exhibited in the iron buildings, already existed in the South Kensington Museum ready for transfer to Bethnal Green, the **ANIMAL PRODUCTS COLLECTION**, intended to illustrate the various applications of animal substances to industrial purposes, and the **FOOD COLLECTION**, one of the most popular divisions of the Museum. These, with an important series of examples of Economic Entomology recently formed by Mr. Andrew Murray, now occupy the whole of the space on the ground floor under the galleries, and it is confidently believed that they will prove of great and abiding interest and educational value, forming as they do no inconsiderable contribution towards the establishment of a complete trade museum, the necessity for which at the East-end of the metropolis has long been recognised.

**XIII.** The galleries of the building on the first floor are at present assigned to Paintings and other Fine Art objects, and the Lords of the Committee of Council on Education are indebted to the generous liberality of Sir Richard Wallace, Bart., for the loan of a collection of Art Treasures of almost unexampled beauty and value, occupying the whole of the space assigned to this division. These Art Treasures, collected by the late Marquis of Hertford, K.G., during a period of 30 years, have hitherto been comparatively unknown to the English public, a large portion of the objects having been specially brought over from Paris within the last three months at the expense of Sir Richard Wallace.

**XIV.** The basement of the building contains a range of spacious and well-lighted rooms. A portion of this will serve as Refreshment Rooms, and it is proposed to use the remainder for educational purposes, including a Library, and rooms in which classes may receive instruction in the various branches of Science and Art.

XV. It was desired by Her Majesty the Queen that on the 24th June 1872 the Museum should be opened in state by His Royal Highness the Prince of Wales on behalf of Her Majesty, the Prince being accompanied by Her Royal Highness the Princess of Wales.

HENRY COLE,  
Director.

The paintings have been arranged, as far as the exigences of space permit, according to the various National Schools of Art. The numbering begins at the head of the South staircase, and continues from left to right round the walls, comprehending the neighbouring screens. The order of the schools will be found as follows : English, Dutch and Flemish, Italian and Spanish, and French.

A similar system of numeration, beginning at the same point, has been attempted with regard to the porcelain, bronzes, furniture, &c. Miniatures will be found briefly described at the end of the Catalogue ; but it has not been practicable to include the snuff boxes and jewellery owing to their late arrival.

The water-colour paintings are arranged on screens on the ground floor.

# CATALOGUE OF SIR RICHARD WALLACE'S COLLECTION.

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## PAINTINGS IN OIL.\*

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*An Alphabetical Index of the Painters, with Dates, &c., will be found at  
page 49.*

### SOUTH GALLERY. ENGLISH (1—41).

No.

#### REYNOLDS, SIR JOSHUA.

- 1 WILLIAM, DUKE OF QUEENSBERRY, KNOWN AS "OLD Q."

#### GAINSBOROUGH, THOMAS.

- 2 MISS BOOTHBY.

#### REYNOLDS, SIR JOSHUA.

- 3 MRS. ROBINSON (known as "Perdita," from her performance of that  
part in the "Winter's Tale" of Shakespeare), Actress and Authoress  
(1758—1800).

- 4 PORTRAIT OF A LADY.

#### GAINSBOROUGH, THOMAS.

- 5 PORTRAIT OF A LADY.

#### LAWRENCE, SIR THOMAS.

- 6 LADY BLESSINGTON, AUTHORESS (1789—1849).

#### REYNOLDS, SIR JOSHUA.

- 7 MISS BOWLES.

*Engraved under the title of "Love me, Love my Dog."*

- 8 NELLY O'BRIEN.

*A celebrated beauty of the time, and frequent sitter to Reynolds.*

- 9 THE YOUTHFUL ST. JOHN.

- 10 MRS. CARNAC.

*Engraved by J. R. Smith.*

#### LANDSEER, SIR EDWIN.

- 11 A HIGHLAND GROUP.

#### CLOUET, FRANÇOIS, called JANET.

- 12 THE EARL OF HERTFORD: on panel.
- 

\* The oil paintings are all on canvas, with the exceptions noted in the  
Catalogue.

**WESTALL, RICHARD.**

- 13 THE WAKING OF APHERODITE.

**WILKIE, SIR DAVID.**

- 14 SCOTS LASSIES DRESSING.
- 
- 15 THE SPORTSMAN REFRESHING.

**ARTIST UNKNOWN.**

- 16 PRINCE DE LIGNE: a sketch, on panel.

**REYNOLDS, SIR JOSHUA.**

- 17 MRS. HOARE AND SON.

**KOPFNER, JOHN.**

- 18 GEORGE, PRINCE OF WALES, AFTERWARDS GEORGE IV. (1762-1830).
- 
- 19 PORTRAIT OF A LADY.

**REYNOLDS, SIR JOSHUA.**

- 20 THE STRAWBERRY GIRL.

*From the Rogers Collection.**The painter thought so highly of this work that he called it "one of the half dozen of original things" he had produced.*

- 21 MRS. NESBIT, ACTRESS.

**LAWRENCE, SIR THOMAS.**

- 22 PORTRAIT OF A LADY.

**MORTON.**

- 23 THE DUKE OF WELLINGTON AND COLONEL GURWOOD.
- 
- From Lord Northwick's Collection.*

**BUYS, CORNELIUS.**

- 24 THE REJECTED SUITOR.

**SHAUMONT, SIR GEORGE HOWLAND.**

- 25 CONWAY CASTLE.

**BUYS, CORNELIUS.**

- 26 THE FRENCH LESSON DISTURBED.

**NEWTON, GILBERT STUART.**

- 27 LADY THERESA LEWIS.

**REYNOLDS, SIR JOSHUA.**

- 28 PORTRAIT OF LADY ELIZABETH SEYMOUR-CONWAY, DAUGHTER OF
- 
- THE 1ST MARQUIS OF HERTFORD.

**STANFIELD, CLARKSON.**

- 29 BACHARACH, ON THE RHINE.

**REYNOLDS, SIR JOSHUA.**

- 30 PORTRAIT OF MRS. BRADDYLL.

*From the Collection of Lord Charles Townshend.*

- 31 PORTRAIT OF FRANCES, COUNTESS OF LINCOLN, DAUGHTER OF THE
- 
- 1ST MARQUIS OF HERTFORD.

**ROBERTS, DAVID.**

- 32 CHURCH PORTAL IN SPAIN.

**GRANT, CHARLES.**

- 33 COUNT D'ORSAY: a sketch, on panel.

**SANT, JAMES.**

- 34 PORTRAIT OF A LADY.

**HILTON, WILLIAM.**

- 35 VENUS APPEARING TO DIANA AND HER NYMPHS.

*From Lord Charles Townshend's Collection.***FRITH, WILLIAM POWELL.**

- 36 A LADY BEARING WINE ON A SALVER.

**BAKTER, CHARLES.**

- 37 FEMALE FIGURE.

**STONE, FRANK.**

- 38 BOULOGNE FISH GIRL.

- 39 AFTER THE MASQUERADE.

**ROBERTS, DAVID.**

- 40 CHURCH OF ST. OMAR, LIERRE, BELGIUM.

**COOPER, THOMAS SIDNEY.**

- 41 GROUP OF CATTLE.

---

**SCREEN A. (SOUTH SIDE). ENGLISH (42—53).****BONINGTON, RICHARD PARKES.**

- 42 TOWER, ROUEN: on panel.

- 43 FRANCIS I. (KING OF FRANCE, 1515-47) AND THE DUCHESS
- 
- D'ÉTAMPES.

- 44 SEA-PIECE: A CUTTER GETTING UNDER WAY.

- 45 HENRI IV. (KING OF FRANCE, 1589-1610) AND THE SPANISH AMBAS-
- 
- SADOR.

*This picture represents the incident of the Ambassador finding  
the King playing with his children.*



**BOWINGTON, RICHARD PARKES.**

- 46 SEASHORE: A BRIG AGROUND.

**LANDSEER, SIR EDWIN.**

- 47 A HUMBLE FRIEND.

**BOWINGTON, RICHARD PARKES.**

- 48 VENICE: THE PIAZZA OF SAN MARCO.  
 49 LANDSCAPE WITH TIMBER WAGGON: FRANCE.  
 50 HENRI III. (KING OF FRANCE, 1574-89) RECEIVING THE [ENGLISH  
 AMBASSADOR.  
 51 THE SEINE NEAR ROUEN.  
 52 A CHILD AT PRAYERS  
 53 ANNE PAGE AND SLENDER—*Merry Wives of Windsor.*

WEST AND NORTH GALLERIES. DUTCH AND  
 FLEMISH (54—120).

**CUYP, ALBERT.**

- 54 RIVER SCENE, DORT, HOLLAND.

**HOÏEN, WILHARD JAN JOSEPH.**

- 55 RIVER SCENE: CALM.

**COQUES, GONZALES.**

- 56 A FAMILY GROUP.

**WHENIK OF WHENINK, JAN.**

- 57 COCKATOO AND OTHER BIRDS.

**DE VOS, CORNELIUS.**

- 58 PORTRAIT OF A BURGOMASTER.

**VANDYCK, SIR ANTHONY.**

- 59 PORTRAIT OF THE WIFE OF PHILIPPE LE ROY.  
*From the Collection of the King of Holland.*

**SULLY, THOMAS.**

- 60 HER MAJESTY THE QUEEN.

**JORDAENS, JACOB.**

- 61 THE RICHES OF AUTUMN.

**DE VOS, CORNELIUS.**

- 63 PORTRAIT OF A LADY.

*Companion picture to No. 58.***VANDYCK, SIR ANTHONY.**

- 63 PORTRAIT OF PHILIPPE LE ROY.

*From the Collection of the King of Holland.***VANDEVELDE, ADRIAN.**

- 64 THE DEPARTURE OF JACOB INTO EGYPT.

*From the Collection of Cardinal Fesch.***WERNIK OF WERNINK, JAN.**

- 65 MACAW AND OTHER BIRDS.

- 66 DEAD GAME, FRUIT, AND MONKEY.

- 67 DEAD PEACOCK AND HARE.

**OUTP, ALBERT.**

- 68 DORT, HOLLAND: MAN OF WAR AND FISHING CRAFT.

**WERNIK OF WERNINK, JAN.**

- 69 DEAD GAME.

**HEEM, JAN DAVID DE.**

- 70 STILL LIFE.

**WERNIK OF WERNINK, JAN.**

- 71 DEAD HARE AND GAME.

**RUYSDAEL, JACOB.**

- 72 LANDSCAPE.

**WERNIK OF WERNINK, JAN.**

- 73 DEAD GAME AND DOG.

**CHAMPAGNE, PHILIPPE DE.**

- 74 A PORTRAIT.

**BOL, FERDINAND.**

- 75 THE TOPPER.

**HOBBEEMA, MEINDERT.**

- 76 LANDSCAPE.

*This picture was painted on the occasion of Hobbema's reception into the Royal Academy of Amsterdam. Signed and dated 1663.*

**WHEENIX OF WHEENIX, JAN BAPTISTA.**

- 77 DEAD GAME AND PEACOCK.

*From the Collection of Cardinal Fesch.*

**VAN DER HELST, BARTHOLOMEW.**

- 78 FAMILY PORTRAITS.

**RUBENS, PETER PAUL.**

- 79 THE "RAINBOW" LANDSCAPE.

**RUYSDAEL, JACOB.**

- 80 LANDSCAPE WITH WATERFALL.

*From Baron Deon's Collection.*

**WHEENIX OF WHEENIX, JAN BAPTISTA.**

- 81 FRUITS, FLOWERS, AND PEACOCK.

**MANS, NICOLAS.**

- 82 BOY WITH HAWK.

**RUBENS, PETER PAUL.**

- 83 HELENA FORMAN, SECOND WIFE OF RUBENS.

**PYNACKER, ADAM.**

- 84 LANDSCAPE WITH GOATS AND SHEEP.

**WHEENIX OF WHEENIX, JAN BAPTISTA.**

- 85 DEAD SWAN AND PEACOCK.

**CHAMPAGNE, PHILIPPE DE.**

- 86 THE ADORATION OF THE SHEPHERDS.

*From the Collection of the Marquis de Montcalm.*

**VANDEVELDE, WILLIAM.**

- 87 SHIPPING IN A CALM.

*From the Shuckburgh Collection.*

**WHEENIX OF WHEENIX, JAN.**

- 88 RUINED TEMPLE ON THE SEASHORE, WITH FIGURES.

**VANDEVELDE, WILLIAM.**

- 89 THE BATTLE OF SOLEBAY (SOUTHWOLD BAY), SUFFOLK, FOUGHT BETWEEN THE DUTCH, AND ENGLISH AND FRENCH, 1672.

**BOTH, JAN.**

- 90 ITALIAN LANDSCAPE.

**VANDYCK, SIR ANTHONY.**

- 91 FULL-LENGTH MALE PORTRAIT, UNKNOWN.

**GELÉE, CLAUDE, called CLAUDE LORRAIN.**

- 92 LANDSCAPE.

**BERGHEM or BERGHEM, NICOLAS.**

- 93 SEA-PIECE, WITH A GALLEY.

**MORE, SIR ANTONIO.**

- 94 ROBERT DUDLEY, EARL OF LEICESTER (1532?-1588).

**PORBUS, FRANCIS.**

- 95 AMBROSE DUDLEY, EARL OF WARWICK (1530?-1589): on panel.

**VANDYCK, SIR ANTHONY.**

- 96 THE VIRGIN AND CHILD.

*From the Collection of Cardinal Fesch.*

**HACKAERT, JAN.**

- 97 LANDSCAPE.

**VANDERWEER, AART.**

- 98 WINTER SCENE, WITH SKATERS.

**HOOGER, PETER DE.**

- 99 AN INTERIOR.

**REMBRANDT VAN RYH, PAUL.**

- 100 PORTRAIT OF THE BURGOMASTER PALEKAN AND HIS SON.

*From the Collection of the King of Holland.*

- 101 THE UNMERCIFUL SERVANT.

*An Illustration of the Parable, Matt. xviii. 12. From the Stoddart Collection.*

**EVERDINGEN, ALBERT VAN.**

- 102 LANDSCAPE.

**REMBRANDT VAN RYH, PAUL.**

- 103 YOUTHFUL HEAD.

**PIWACKER, ADAM.**

- 104 LANDSCAPE.

**HOOGER, PETER DE.**

- 105 AN INTERIOR, WITH WOMAN PEELING APPLES.

**VANDERWEER, AART.**

- 106 SKATING SCENE.

**REMBRANDT VAN RHYN, PAUL.**

- 107 PORTRAIT OF THE WIFE OF THE BURGOMASTER PALEKAN AND DAUGHTER.

*From the Collection of the King of Holland.*

**RUBENS, PETER PAUL.**

- 108 THE CRUCIFIED SAVIOUR.

**HACKAERT, JAN, and VANDEVELDE, ADRIAN.**

- 109 AN AVENUE.

**RUBENS, PETER PAUL.**

- 110 THE HOLY FAMILY WITH ST. ELIZABETH AND ST. JOHN THE BAPTIST.

*From the Boursault and Casimir Perier Collections.*

**ARTIST UNKNOWN.**

- 111 JANE SEYMOUR, QUEEN OF HENRY THE EIGHTH (died 1538).

**WEENIX or WEENINK, JAN BAPTISTA.**

- 112 DEAD GAME.

**REMBRANDT VAN RHYN, PAUL.**

- 113 PORTRAIT OF AN OLD LADY.

**RUBENS, PETER PAUL.**

- 114 CHRIST'S CHARGE TO PETER.

*From the Gallery of the King of Holland.*

**ARTIST UNKNOWN.**

- 115 EDWARD THE SIXTH, KING OF ENGLAND (1537-1553).

**VANDYCKE, SIR ANTHONY.**

- 116 PORTRAIT: THE WIFE OF CORNELIUS DE VOS, PAINTER.

- 117 MALE FIGURE, CALLED "PARIS."

*The picture has been engraved by Schiavonetti with the above title.*

**PYNACKER, ADAM.**

- 118 LANDSCAPE.

*From Colonel Hugh Bailie's Collection.*

**CHAMPAGNE, PHILIPPE DE.**

- 119 THE MARRIAGE OF THE VIRGIN AND ST. JOSEPH.

**PORBUS, FRANCIS.**

- 120 ALLEGORIC PICTURE: THE POWER OF LOVE.

## SCREEN B. DUTCH AND FLEMISH (121.—146).

**SCHALCKEN, GOTTFRIED.**

- 121 CANDLELIGHT EFFECT.

**JARDIN, KAREL DU.**

- 122 BOORS MERRYMAKING: on panel.

**MIERIS, WILLIAM VAN.**

- 123 THE MUSICIAN REFRESHED: on panel.

**VAN HUYSUM, JAN.**

- 124 FRUIT AND FLOWERS.

**DOUW, GERHARD.**

- 125 ST. ANTHONY IN PRAYER: on copper.

**TENIERS, DAVID.**

- 126 COTTAGE BY A RIVER: on panel.

**GELÉE, CLAUDE, called CLAUDE LORRAIN.**

- 127 A COAST SCENE ON THE MEDITERRANEAN.

**OSTADE, ADRIAN VAN.**

- 128 INTERIOR, WITH PEASANTS.

**CAMPHEUYZEN, DIRK THEODOR RAPHAEL.**

- 129 LANDSCAPE: EVENING.

**WOUVERMANS, PHILIP.**

- 130 LANDSCAPE WITH FIGURES.

**NETSCHER, GASPARD.**

- 131 LADY HOLDING AN ORANGE.

**MIERIS, WILLIAM VAN.**

- 132 THE VEGETABLE SELLER: on copper.

**RUBENS, PETER PAUL.**

- 133 TRIUMPH OF HENRI IV. OF FRANCE: on panel.
- 
- This is a sketch for the picture in the Louvre.*

**MIERIS, WILLIAM VAN.**

- 134 DUTCH COURTSHIP: on panel.

**VANDERNEER, AART.**

- 135 RIVER SCENE BY MOONLIGHT.

10 PAINTINGS IN OIL—DUTCH AND FLEMISH.

**OSTADE, ISAAC VAN.**

- 136 THE MARKET PLACE.

**VANDERWEEER, EGLOU HENDRICK.**

- 137 THE DRAWING: on panel.

**REMBRANDT VAN REYN, PAUL.**

- 138 THE GOOD SAMARITAN: on panel.

**VANDEVELDE, WILLIAM.**

- 139 THE EMBARKATION OF WILLIAM THE THIRD.

**OSTADE, ADRIAN VAN.**

- 140 THE TAVERN.

**KORREMA, MEINDERT.**

- 141 THE WATER MILL.

*From the Collection of the King of Holland.*

**NETSCHER, GASPARD.**

- 142 A YOUNG LADY WITH A GUITAR: on panel.

- 143 A YOUNG LADY WITH FLOWERS: on panel.

**WYNANTS, JAN.**

- 144 LANDSCAPE.

**ROZE, JAN.**

- 145 ITALIAN LANDSCAPE.

**OSTADE, ISAAC VAN.**

- 146 HALT AT A TAVERN.
- 

SCREEN C. DUTCH AND FLEMISH (147—193)

**SCHALCKEN, GOTTFRIED.**

- 147 NEEDLEWORK BY CANDLE LIGHT.

**BUYSDAEL, JACOB.**

- 148 WILD DUCK SHOOTING.

**RUBENS, PETER PAUL.**

- 149 THE ADORATION OF THE MAGI: on panel.

*This is a sketch for the large picture at Antwerp.*

**LEEMAN, RENEY.**

- 150 SHIPS IN SHALLOW WATER.

**BERCHEM or BERCHERE, NICOLAS.**

- 151 LANDSCAPE WITH CATTLE.

**HONDECOETER, MELCHIOR DE.**

- 152 DEAD GAME.

**KEEFS, PETER.**

- 153 INTERIOR OF A GOTHIC CHURCH.

**GUYT, ALBERT.**

- 154 RIVER SCENE, WITH SHIPPING.

**COQUE, GONVALES.**

- 155 A FAMILY GROUP.

**VANDERWERF, ADRIAN.**

- 156 VENUS AND CUPID.

**BOURSES, L.**

- 157 INTERIOR OF A COTTAGE : painted on panel.

**MENTU, GABRIEL.**

- 158 WOMAN AT A MIRROR.

**WHENIK or WHENIK, JAN.**

- 159 SEA-PORT: on panel.

**RUBENS, PETER PAUL.**

- 160 THE ADORATION OF THE WISE MEN: a sketch.

**MENTU, GABRIEL.**

- 161 FEMALE FIGURE.

**MIRIS, WILLIAM VAN.**

- 162 NYMPH AND SATYR: on copper.

**WOUVERMANS, PHILIP.**

- 163 OUTSKIRTS OF A CAMP.

**MIRIS, WILLIAM VAN.**

- 164 JOSEPH AND POTIPHAR'S WIFE: on copper.



**CUYP, ALBERT.**

- 165 AVENUE NEAR DORT, HOLLAND.

**POTTER, PAUL.**

- 166 A HOMESTEAD WITH CATTLE: on panel.

**WOUVERMANS, PETER.**

- 167 LANDSCAPE.

**VANDERWERF, ADRIAN.**

- 168 CLASSIC GROUP.

**REMBRANDT VAN REYN, PAUL.**

- 169 PORTRAIT OF THE PAINTER: on copper.

**THEUERS, GERNARD.**

- 170 A LADY AT HER TOILETTE.

**HEYDE OF HEYDEN, JAN VAN DER.**

- 171 THE JESUITS' CHURCH, AMSTERDAM.

*From the Collection of the Comte de Morny.*

**REMBRANDT VAN REYN, PAUL.**

- 172 A YOUTHFUL NEGRO.

*From the Stowe Collection.*

**OSTADE, ISAAC VAN.**

- 173 LANDSCAPE WITH FIGURES.

**RUBENS, PETER PAUL.**

- 174 HENRI QUATRE AND MARIE DE MEDICIS.

*This and the companion picture No. 178 are sketches for groups in the Henri IV. series in the Louvre, Paris.*

**MIRIS, WILLIAM VAN.**

- 175 PARIS AND CENONE.

- 176 VENUS REPOSING: on panel.

**HEYDE OF HEYDEN, JAN VAN DER.**

- 177 COLOGNE CATHEDRAL.

**RUBENS, PETER PAUL.**

- 178 ALLEGORIC SKETCH FOR A LARGER PAINTING.

**MIRIS, WILLIAM VAN.**

- 179 VENUS AND CUPID.

**HEYDE or HEYDER, J. VAN DER.**

- 180 A CHURCH: on panel.  
*Figures by A. Vandervelde.*

**MAAS, NICOLAS.**

- 181 BOY WITH HAWK.

**VOYS, ART DE.**

- 182 DUTCH COURTSHIP.

**WOUVERMANS, PHILIP.**

- 183 LANDSCAPE: SHORING A HORSE.

**REMBRANDT VAN REYN, PAUL.**

- 184 PORTRAIT OF THE PAINTER.

**BERCHEM or BERGHEM, NICOLAS.**

- 185 LANDSCAPE, WITH PASTORAL GROUP.

**VANDEVELDE, WILLIAM.**

- 186 BOATS AT LOW WATER.

**WETSCHER, GASPARD.**

- 187 THE LACE MAKER: on panel.

**VANDEVELDE, WILLIAM.**

- 188 SHIPPING.

**WOUVERMANS, PHILIP.**

- 189 A HORSE FAIR.

**REMBRANDT VAN REYN, PAUL.**

- 190 A PORTRAIT.

**BERCHEM or BERGHEM, NICOLAS.**

- 191 THE FERRY BOAT.

**WOUVERMANS, PHILIP.**

- 192 BY THE RIVER SIDE: on panel.

**DOUW, GERHARD.**

- 193 A MONK READING BY CANDLELIGHT: on copper.

SCREEN D. DUTCH AND FLEMISH (194—219).

**JARDIN, KAREL DU.**

- 194 THE SMITHY: SHOEING PACK MULES.

**VANDEVELDE, WILLIAM.**

- 195 DUTCH MAN OF WAR SALUTING.  
*Known by the title of "Le Coup de Canon."*

**JARDIN, KAREL DU.**

- 196 MALE PORTRAIT.

**BROUWER, ADRIAN.**

- 197 BOOR ASLEEP.

**BUYSDAHL, JACOB.**

- 198 LANDSCAPE.

**REMERBRANDT VAN REYN, PAUL.**

- 199 LANDSCAPE.

**KORREMA, MEINDERT.**

- 200 OUTSKIRTS OF A WOOD.

**STEEN, JAN.**

- 201 AN INTERIOR WITH FIGURES.

**MIRIS, WILLIAM VAN.**

- 202 THE DRUMMER: on copper.

**GUYP, ALBERT.**

- 203 WATERING HORSES.

**STEEN, JAN.**

- 204 THE HARPSICHOORD LESSON.

**VANDERNEER, AART.**

- 205 RIVER SCENE: MOONLIGHT.

**TENIERS, DAVID.**

- 206 INTERIOR OF A TAVERN.

**TERBURG, GERHARD.**

- 207 GIRL READING A LETTER.

**VANDERNEER, AART.**

- 208 RIVER SCENE: EVENING: on panel.

**TENIERS, DAVID.**

- 209 THE WOMAN TAKEN IN ADULTERY.

**METZU, GABRIEL.**

- 210 MISTRESS AND MAID.

**WITTE, EMANUEL DE.**

- 211 INTERIOR OF A CATHEDRAL; SERMON TIME: on panel.

**ROBBEMA, MEINDERT.**

- 212 LANDSCAPE.

**POTTER, PAUL.**

- 213 CATTLE.

**METZU, GABRIEL.**

- 214 LOOKING OVER A LETTER: on panel.

**BERGHEM or BERGHEM, NICOLAS.**

- 215 HALT AT AN INN.

**VANDEVELDE, ADRIAN.**

- 216 NOONDAY SLUMBER.

**VANDERWEER, AART.**

- 217 RIVER SCENE.

**OSTADE, ADRIAN VAN.**

- 218 THE FISHMONGER: on panel.

**STEEN, JAN.**

- 219 MERRYMAKING.

**SCREEN E. DUTCH AND FLEMISH (220—241).****RUBENS, PETER PAUL.**

- 220 CAVALRY FIGHT AT A BROKEN BRIDGE.

**WENNIK or WENNINK, JAN BAPTISTA.**

- 221 DEAD GAME.

**MANS, NICOLAS.**

- 222 AN INTERIOR: on panel.

**VANDEVELDE, WILLIAM.**

- 223 THE BREEZE SPRINGING UP.

**'COQUES, GONZALES.**

- 224 FAMILY PORTRAITS.

**STERN, JAN.**

- 225 A DANCE IN A TAVERN.

**MAES, NICOLAS.**

- 226 THE SERVANT ON THE STAIR.

**VANDEVELDE, WILLIAM.**

- 227 THE FISHING SMACK: on panel.

**CUYP, ALBERT.**

- 228 GROUP OF HORSES.

**MIRNEVELT, MICHAEL JANSSEN.**

- 229 PORTRAIT OF A LADY: on panel.

**TENIERS, DAVID.**

- 230 PEASANTS: on panel.

**CUYP, ALBERT.**

- 231 CATTLE: on panel.

**BERCHEM OF BERGHEM, NICOLAS.**

- 232 ITALIAN LANDSCAPE.

**CUYP, ALBERT.**

- 233 LANDSCAPE WITH SHEEP.

**METZU, GABRIEL.**

- 234 THE SPORTSMAN ASLEEP: on copper.

*Known under the title of "Le Chasseur Endormi." From the Collection of Cardinal Fesch.*

**POTTER, PAUL**

- 235 CATTLE.

**HALS, FRANK.**

- 236 A CAVALIER.

**HÖBBEMA, MEINDERT.**

- 237 A WOODY LANE.

**METZU, GABRIEL.**

238 BARGAINING FOR FISH: on panel.

**CUYP, ALBERT.**

239 SHOWING THE WAY.

**TENIERS, DAVID.**

240 SOLDIERS GAMBLING.

*In the background the painter has introduced the Release of  
St. Peter.*

*From the Collection of the Marquis Aguado.*

**CUYP, ALBERT.**

241 HORSEMEN AT A TAVERN.

SCREEN F. (SOUTH SIDE). DUTCH AND  
FLEMISH (242—251).

**VAN STRY, JACOB.**

242 CATTLE.

**WOUVERMANS, PETER.**

243 LOADING A BOAT: on panel.

**WEENIX or WEENINX, JAN.**

244 DEAD GAME AND FRUIT: on panel.

**LE DUCQ, JAN.**

245 LADIES AND CAVALIERS CARD-PLAYING.

**BACKHUYZEN, LUDOLPH.**

246 TAKING IN SAIL.

**VAN HUYSUM, JAN.**

247 FLOWERS.

**WEENIX or WEENINX, JAN BAPTISTA.**

248 DEAD GAME.

**BERCHEM or BERGHEM, NICOLAS.**

249 LANDSCAPE WITH FIGURES

29541.

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**OUTP, ALBERT.**

- 250 ABOUT TO MOUNT: on panel.

**WYKANTS, JAN.**

- 251 LANDSCAPE.

**NORTH GALLERY. ITALIAN (252—269).**

**ZAMPIERI, DOMENICO, called DOMENICHINO.**

- 252 WOMAN IN EASTERN COSTUME.

*This head, both in costume and attitude, somewhat resembles the painter's "Cumæan Sibyl" in the Tribune at Florence.*

**ALBANO, FRANCESCO.**

- 253 VENUS AND CUPIDS.

*From the Collection of the Marquis de Montcalm.*

**DOLCE, CARLO.**

- 254 SACRED STUDIES.

**VANUCCI, ANDREA, called DEL SARTO.**

- 255 THE VIRGIN AND INFANT SAVIOUR WITH CHILDREN.

*From the Collection of the King of Holland.*

**CANALETTO, ANTONIO.**

- 256 VENICE: PANORAMIC VIEW TAKEN FROM THE GIUDECCA.

**CANLASSI, GUIDO, called CAGNACCI.**

- 257 TARQUIN AND LUCRETIA: on copper.

**DA VINCI, LEONARDO.**

- 258 THE VIRGIN AND CHILD: on panel.

**SALVI, GIAMBATTISTA, called SASSOFERRATO.**

- 259 THE VIRGIN AND CHILD.

- 260 THE VIRGIN AND CHILD WITH ST. KATHARINE OF ALEXANDRIA.

**RENI, GUIDO, called GUIDO.**

- 261 THE VIRGIN, INFANT SAVIOUR, AND ST. JOHN.

**LUINI, BERNARDINO.**

- 262 THE VIRGIN AND CHILD: on panel.

**BARBARELLI, GIORGIO, called GIORGIONE.**

- 263 VENUS DISARMING LOVE.

**CANALETTO, ANTONIO.**

- 264 VENICE : THE CHURCH OF SAN GIORGIO MAGGIORE AND THE CUSTOM HOUSE.

**CIMA, GIOVANNI BAPTISTA, called CIMA DA CONEGLIANO.**

- 265 ST. KATHARINE OF ALEXANDRIA.  
*From Lord Northwick's Collection.*

**SCHOOL OF RAPHAEL.**

- 266 PORTRAIT, UNKNOWN: on panel.

**CANALETTO, ANTONIO.**

- 267 VENICE : CHURCH OF S. SIMONE, ON THE GRAND CANAL.

**BRONZINO, ANGELO.**

- 268 AN ITALIAN LADY: on panel.  
*Inscribed—Fallax Gratia et vana est Pulchritudo.*

**ROSA, SALVATORE.**

- 269 LANDSCAPE WITH APOLLO AND THE SIBYL.  
*From Lord Ashburnham's Collection.*

## SCREEN F. (NORTH SIDE). ITALIAN (270—290).

**CANALETTO, ANTONIO.**

- 270 VENICE : VIEW ON THE GRAND CANAL.

**GUARDI, FRANCESCO.**

- 271 VENICE: CHURCH OF THE SALUTE AND CUSTOM HOUSE.  
272 VENICE: THE BRIDGE OF THE RIALTO.  
273 VENICE: THE VOYAGE OF THE BUCENTAUR.  
*This picture represents the annual procession of the Doge of Venice to the Lido to wed the Adriatic Sea.*  
274 VENICE: ARCADE OF SAN GIORGIO MAGGIORE: on panel.  
275 VENICE: THE ARCADE OF THE DUCAL PALACE.  
276 COURTYARD OF THE DUCAL PALACE: VENICE.  
277 VENICE: THE CHURCH OF SAN GIORGIO MAGGIORE, AND THE LIDO.  
278 VENICE: CHURCH OF THE MADONNA DELLA SALUTE.

**CANALETTO, ANTONIO.**

- 279 VENICE : ON THE GRAND CANAL.  
280 VENICE : BOAT RACE IN CARNIVAL TIME ON THE GRAND CANAL.



**GUARDI, FRANCESCO.**

- 281 VENICE: MOUTH OF THE GRAND CANAL.  
 282 VENICE: CHURCH OF S. GIORGIO MAGGIORE, AND THE LIDO.

**CANALETTO, ANTONIO.**

- 283 VENICE: PIAZZETTA OF SAN MARCO, WITH CARNIVAL FESTIVITIES.  
 284 VENICE: THE DOGE'S PALACE AND THE QUAY OF THE SOLAYONIANS.  
 285 VENICE: THE CUSTOM HOUSE AND THE CHURCH OF THE SALUTE.  
 286 VENICE: PIAZZA OF SAN MARCO, AND GREAT BELL TOWER.  
 287 VENICE: VIEW ON THE GRAND CANAL.  
 288 VENICE: THE PIAZZETTA OF S. MARCO AND THE ENTRANCE TO THE GRAND CANAL.

**SALVI, GIAMBATTISTA, called SASSOFERRATO.**

- 289 VIRGEN AND CHILD.

**PIPPI, GIULIO, called ROMANO.**

- 290 THE HOLY FAMILY: on panel.

NORTH AND EAST GALLERIES. DUTCH,  
 FLEMISH, AND SPANISH (291—309A).

**VELASQUEZ, DIEGO RODRIGUEZ DE SILVA Y.**

- 291 DON BALTHAZAR, INFANTE OF SPAIN, SON OF PHILIP IV.  
*From the Collection of Mr. Wells.*

**HEEM, JAN DAVID DE.**

- 292 FRUIT AND FLOWERS.

**WEENIX or WEENINX, JAN BAPTISTA.**

- 293 DEAD GAME AND DOG.

**MURILLO, BARTOLOMÉ ESTEBAN.**

- 294 THE ADORATION OF THE SHEPHERDS.  
 295 THE ANNUNCIATION.  
*From the Collection of the Marquis Aguado.*

**HONDECOETER, MELCHIOR DE.**

- 296 FOWLS AND PEACOCK.

**PUTT, JAN.**

- 297 STILL LIFE, WITH A PAGE AND PARROT.

**MURILLO, BARTOLOMÉ ESTEBAN.**

- 298 JOSEPH LOWERED INTO THE WELL BY HIS BRETHREN.

*This picture is described in Stirling's Annals of the Artists of Spain, Vol. III. p. 1416.*

**VELASQUEZ, DIEGO RODRIGUEZ DE SILVA Y.**

- 299 DON BALTHAZAR, INFANTE OF SPAIN.

**MURILLO, BARTOLOMÉ ESTEBAN.**

- 300 VIRGIN AND CHILD.

**HEEM, JAN DAVID DE.**

- 301 STILL LIFE.

**MURILLO, BARTOLOMÉ ESTEBAN.**

- 302 THE HOLY FAMILY AND ST. JOHN THE BAPTIST.

- 303 THE VIRGIN AND CHILD.

*From the Collection of Colonel Hugh Baillie.*

**SNYDERS, FRANK.**

- 304 DEAD GAME AND SHELL FISH.

**MURILLO, BARTOLOMÉ ESTEBAN.**

- 305 THE CHARITY OF ST. THOMAS DE VILLANUEVA.

*From the Collection of Mr. Wells, of Redleaf.*

**HEEM, JAN DAVID DE.**

- 306 FRUIT AND FISH.

**VELASQUEZ, DIEGO RODRIGUEZ DE SILVA Y.**

- 307 EQUESTRIAN PORTRAIT OF DON BALTHAZAR, INFANTE OF SPAIN.

*From the Rogers Collection.*

**MURILLO, BARTOLOMÉ ESTEBAN.**

- 308 VIRGIN AND CHILD.

**WEENIX or WEENINX, JAN BAPTISTA.**

- 309 PEACOCKS AND DUCKS.

**PARET D'ALCAZAR, LUIS.**

- 309A A SPANISH CITY.

SCREEN G. SPANISH AND ITALIAN (310—325);

**MURILLO, BARTOLOMÉ ESTEBAN.**

- 310 THE VIRGIN AND CHILD IN GLORY WITH SAINTS.  
*From the Collection of the Marquis Aguado.*

**CANALETTO, ANTONIO.**

- 311 VENICE: VIEW ON THE GRAND CANAL.  
312 VENICE: THE DOGE'S PALACE, PIAZZETTA, AND GREAT BELL TOWER.

**VECCELLI, TIZIANO, called TITIAN.**

- 313 THE RAPE OF EUROPA.

**VELASQUEZ, DIEGO RODRIGUEZ DE SILVA Y.**

- 314 A SPANISH PRINCESS.

**CANALETTO, ANTONIO.**

- 315 VENICE: THE CHURCH OF THE MADONNA DELLA SALUTE.

**VECCELLI, TIZIANO, called TITIAN.**

- 316 DANAE: SKETCH FOR A LARGER PICTURE.  
*The picture of which this is a sketch is in the Museum of Naples.*

**MURILLO, BARTOLOMÉ ESTEBAN.**

- 317 THE ASSUMPTION OF THE VIRGIN.  
318 THE ESPOUSALS OF THE VIRGIN MARY AND ST. JOSEPH.

**CANALETTO, ANTONIO.**

- 319 VENICE: THE GRAND CANAL AND THE BRIDGE OF THE RIALTO.

**VELASQUEZ, DIEGO RODRIGUEZ DE SILVA Y.**

- 320 PHILIP THE FOURTH, KING OF SPAIN. (Reigned 1621—1665.)  
321 A SPANISH LADY.

*From the Collection of the Marquis Aguado.*

- 322 THE BOAR HUNT: SKETCH FOR THE PICTURE IN THE NATIONAL GALLERY, LONDON.

**CANALETTO, ANTONIO.**

- 323 VENICE: ON THE GRAND CANAL.

**VELASQUEZ, DIEGO RODRIGUEZ DE SILVA Y.**

- 324 GASPAR DE GUZMAN, DUKE OF OLIVAREZ, MINISTER TO PHILIP THE FOURTH. (Born 1587; died 1645.)  
*The life-size picture of this subject is in the Royal Gallery at Madrid.*

**CANO, ALONZO.**

- 325 THE VISION OF SAINT JOHN.

# EAST AND SOUTH GALLERIES. FRENCH (326—411).

**VERNET, HORACE.**

- 326 THE SOLDIER TURNED PLOUGHMAN.

**LEYS, HENRI, Baron.**

- 327 SOLDIERS PLAYING CARDS.

**DECAMPS, ALEXANDRE GABRIEL.**

- 328 AN EXECUTION IN THE EAST.

**VERNET, HORACE.**

- 329 JUDAH AND TAMAR.

**SCHLESINGER.**

- 330 THE FIVE SENSES: FEELING.

- 331 THE FIVE SENSES: SMELLING.

- 332 THE FIVE SENSES: HEARING.

- 333 THE FIVE SENSES: SEEING.

- 334 THE FIVE SENSES: TASTING.

**VERNET, HORACE.**

- 335 THE ARAB TALE-TELLER.

**ROBERT-FLEURY, JOSEPH NICOLAS.**

- 336 CHARLES V. (1500—1558) AT THE MONASTERY OF ST. JUST.

*In 1557, Philip II. of Spain despatched an Ambassador to Charles V. to beseech him to abandon the solitude of St. Just, and calling upon him for his advice in the critical condition of affairs in Spain. See Mignet's Charles V.*

**DECAMPS, ALEXANDRE GABRIEL.**

- 337 A TROOP WATERING THEIR HORSES.

**VERNET, HORACE.**

- 338 THE BROTHERS OF JOSEPH DIPPING HIS COAT.

- 339 DEATH OF THE STAG.

- 340 DUCK SHOOTING.

**PRUD'HON, PIERRE PAUL.**

- 341 THE ASSUMPTION OF THE VIRGIN: a sketch.

**VERNET, HORACE.**

- 342 HERDSMEN DRIVING CATTLE IN THE NEIGHBOURHOOD OF ROME.

**PRUD'HON, PIERRE PAUL.**

- 343 THE REPOSE OF VENUS.

**FRAGONARD, HONORÉ.**

- 344 THE FOUNTAIN OF PLEASURE.

**COGNIST, LÉON.**

- 345 BOIS GUILBERT CARRYING OFF REBECCA.—*Ivanhoe.*

**VERNET, HORACE.**

- 346 GOING OUT HAWKING.  
 347 GREENADIERS OF THE IMPERIAL GUARD.  
 348 REVIEW IN THE PLACE DU CARROUSEL, PARIS, BY BONAPARTE, WHEN  
 FIRST CONSUL.  
*Engraved.*

**ZIEM, FELIX.**

- 349 VENICE: LOOKING DOWN THE GIUDECCA.  
*Finished sketch for the great picture in the Luxembourg Museum, Paris.*

**VERNET, HORACE.**

- 350 A NEGRESS.  
 351 ALLAN MACAULAY.—*Scott's Legend of Montrose.*  
 352 A MOOR.

**ROUSSEAU, THEODORE.**

- 353 LANDSCAPE, WITH CATTLE DRINKING.

**DESPORTES, ALEXANDRE FRANÇOIS.**

- 354 DEAD GAME, DOGS, AND FRUIT.

**LANDELLE, CHARLES.**

- 355 AN ARMENIAN WOMAN.

**COROT, JEAN BAPTISTE CAMILLE.**

- 356 MACBETH AND BANQUO MEETING THE WITCHES.

**DECAMPS, ALEXANDRE GABRIEL.**

- 357 THE PATROL AT SMYRNA.

**TROYON, CONSTANT.**

- 358 LANDSCAPE, WITH CATTLE.

**DESPORTES, ALEXANDRE FRANÇOIS.**

- 359 DEAD GAME AND DOG.

**SAINT JEAN, SIMON.**

- 360 FLOWERS AND FRUIT.

**GALLATT, LOUIS.**

- 361 THE DUKE OF ALVA, SPANISH GOVERNOR OF THE NETHERLANDS,  
 1567-78: THE OATH.

**MARILLAT, PROSPER.**

- 362 COMPOSITION: THE ERECTHEUM, ATHENS.

**ISABEY, EUGÈNE.**

- 363 FISHING BOATS ON THE SHORE.

**VERNET, CLAUDE JOSEPH.**

- 364 RIVER SCENE.

**DELAROCHE, PAUL.**

- 365 THE REPOSE IN EGYPT.

**SCHEFFER, ARY.**

- 366 FRANCESCA DA RIMINI.—*Dante's Inferno.*

- 367 MARGARET AT THE FOUNTAIN.—*Goethe's Faust.*

**VERNET, CLAUDE JOSEPH.**

- 368 A SHIPWRECK.

**PRUD'HON, PIERRE PAUL.**

- 369 PORTRAIT OF THE EMPRESS JOSEPHINE.

**SCHOPIN, HEINRICH FRIEDRICH.**

- 370 THE EMPEROR NAPOLEON THE FIRST DIVORCING JOSEPHINE.

**DELAUROIX, FERDINAND VICTOR EUGÈNE.**

- 371 THE DEATH OF MARINO FALIERO, DOGE OF VENICE, A.D. 1355.

**GUDIN, JEAN ANTOINE THÉODORE.**

- 372 SCHEVENING, STORM TO LEEWARD.

**GREUZE, JEAN BAPTISTE.**

- 373 GIRL READING A LETTER.

- 374 DAY DREAMS.

- 375 FILIAL PIETY.

**PATER, JEAN BAPTISTE.**

- 376 A VILLAGE FESTIVAL.

**WATTEAU, ANTOINE.**

- 377 A MUSIC PARTY.

**SAINT JEAN, SIMON.**

- 378 FRUIT AND FLOWERS.

**BOUCHER, FRANÇOIS.**

- 379 AMPHITRITE.

**GREUZE, JEAN BAPTISTE.**

- 380 NYMPH SACRIFICING TO CUPID.
- 
- Commonly known as "L'Offrande à l'Amour."*

**PLATZER.**

- 381 THE RAPE OF HELEN: on copper.

**PATER, JEAN BAPTISTE.**

- 382 A PASTORAL GROUP.

**SAINT JEAN, SIMON.**

- 383 FRUIT AND FLOWERS.

**GREUZE, JEAN BAPTISTE.**

- 384 GIRL'S HEAD.

- 385 HEAD OF A BACCHANTE.

**POUSSIN, NICOLAS.**

- 386 THE DANCE OF THE SEASONS.
- 
- Engraved by Raphael Morghen. From the Collection of Cardinal Fesch.*

**BOUCHER, FRANÇOIS.**

- 387 THE SHEPHERD'S PIPE.

- 388 A SHEPHERDESS'S TOILET.

**WATTIER, JEAN MARC.**

- 389 THE BATH.

*A portrait of Madame de Chateauroux, a mistress of Louis XV.***BOUCHER, FRANÇOIS.**

- 390 JUPITER DISGUISED AS DIANA, FOR THE LOVE OF CALISTO.

- 392 AUTUMNAL PLEASURE.

**CALLET, ANTOINE FRANÇOIS.**

- 393 LOUIS THE FIFTEENTH, KING OF FRANCE. (Reigned 1715-1774.)

**LEBRUN, MADAME.**

- 394 PORTRAIT OF MADAME LE PERREGAUX: on panel.

**GREUZE, JEAN BAPTISTE.**

- 395 A PORTRAIT.

**BOUCHER, FRANÇOIS.**

- 396 THE SLEEPING SHEPHERDESS.

**OUDRY, JEAN BAPTISTE.**

- 397 DOG AND PHEASANTS.

**WATTEAU, ANTOINE**

- 398 PICNIC PARTY.

**LEMOYNE, FRANÇOIS.**

- 399 PERSEUS AND ANDROMEDA.

**OUDRY, JEAN BAPTISTE.**

- 400 WILD DUCK HUNTING.

- 401 THE FOX.

**WATTEAU, ANTOINE.**

- 402 LANDSCAPE WITH PASTORAL GROUPS.

**LEMOYNE, FRANÇOIS.**

- 403 TIME REVEALING TRUTH..

**OUDRY, J. B.**

- 404 HAWK AND PARTRIDGES.

**SAINT-JEAN, SIMON**

- 405 FLOWERS.

**LARGILLIÈRE, NICOLAS DE.**

- 406 LOUIS XIV., KING OF FRANCE (REIGNED 1643-1715), AND HIS FAMILY.

**FOUSSIN, GASPARD.**

- 407 LANDSCAPE, TIVOLI.

*From Lord Ashburnham's Collection.*

**BOUCHER, FRANÇOIS.**

- 408 PASTORAL GROUP.

**SAINT JEAN, SIMON.**

- 409 FRUIT AND FLOWERS.

**GREUZE, JEAN BAPTISTE.**

- 410 SOPHIE ARNOULD, ACTRESS OF THE THEATRE FRANÇAIS, PARIS.  
(1740-1803.)

- 411 GIRL'S HEAD.



## SCREEN A. (NORTH SIDE). FRENCH (412—421).

**HATTIER, JEAN MARC.**

412 MARIA LECZINSKA, QUEEN OF LOUIS XV. (1703-68.)

**GREUZE, JEAN BAPTISTE.**

413 FIDELITY.

**DROUAI.**

414 THE SCHOOL BOY: tapestry, by Cozello, after Drouais.

**DE MARNE, JEAN LOUIS.**

415 THE TRAVELLING DOCTOR: PORT OF GENOA.

**LANCRET, NICOLAS.**

416 A PASTORAL GROUP.

**LEBRUN, MADAME.**

417 PORTRAIT OF A YOUNG NOBLEMAN.

**DROUAI.**

418 THE CAT: tapestry, by Cozello, after Drouais.

**DE MARNE, JEAN LOUIS.**

419 REVEL IN A GUARD HOUSE.

**ARTIST UNKNOWN.**

420 PORTRAIT OF MARY QUEEN OF SCOTS (1542-1587): on panel.

**BOUCHER, FRANÇOIS.**

421 A LADY AND MILLINER.

## SCREEN H. FRENCH (422—463).

**WATTEAU, ANTOINE.**

422 SENTIMENTAL PROMENADERS.

**GREUZE, JEAN BAPTISTE.**

423 A MAGDALEN.

**PATER, JEAN BAPTISTE.**

424 A COURT FESTIVAL.

**GREUZE, JEAN BAPTISTE.**

- 425 THE BROKEN MIRROR. "LE MIROIR CASSÉ."  
*From the Collection of Cardinal Fesch.*

**PATER, JEAN BAPTISTE.**

- 426 SEASIDE VIEW, WITH FIGURES.

**GREUZE, JEAN BAPTISTE.**

- 427 GIRL WITH DOVES.

**PATER, JEAN BAPTISTE.**

- 428 LANDSCAPE WITH PASTORAL GROUPS.

**WATTEAU, ANTOINE.**

- 429 THE TOILET.

**PATER, JEAN BAPTISTE.**

- 430 THE BATH.

**GREUZE, JEAN BAPTISTE.**

- 431 FEMALE HEAD.

**PATER, JEAN BAPTISTE.**

- 432 PASTORAL GROUP.

**LANCRET, NICOLAS.**

- 433 THE DANCER: PORTRAIT OF MDLLE. CAMARGO.

**WATTEAU, ANTOINE.**

- 434 A LOVING CONVERSATION.

**PATER, JEAN BAPTISTE.**

- 435 THE DANCE.  
436 PLEASURE SEEKERS.  
437 BLINDMAN'S BUFF.  
438 SOLDIERS HALTING.

**LANCRET, NICOLAS.**

- 439 GIRL IN A KITCHEN: on copper.

**WATTEAU, ANTOINE.**

- 440 PASTORAL GROUP.

**DIAZ, N.**

- 441 VENUS AND CUPID: a sketch, painted on panel.

**GREUZE, JEAN BAPTISTE.**

- 442 GIRL'S HEAD.

**LANCRET, NICOLAS.**

- 443 THE BIRD CATCHER.  
 444 GROUP OF MASQUERS.

**FRAGONARD, HONORÉ.**

- 445 THE SCHOOLMISTRESS.

**WATTEAU, ANTOINE.**

- 446 LANDSCAPE, WITH PASTORAL GROUP.  
*From the Collection of the Comte de Morny.*

**GREUZE, JEAN BAPTISTE.**

- 447 INNOCENCE.  
 448 BOY AND DOG.

**LANCRET, NICOLAS.**

- 449 GROUP OF MASQUERS.  
 450 GROUP OF BATHERS.

**GREUZE, JEAN BAPTISTE.**

- 451 CUPID.

**WATTEAU, ANTOINE.**

- 452 GILLES AND HIS FAMILY: on panel.

**DIAZ, W.**

- 453 VENUS DISARMING CUPID: a sketch, painted on panel.

**BOUCHER, FRANÇOIS.**

- 454 THE WATER MILL.

**DETROY.**

- 455 THE HUNTING BREAKFAST.

**VERBORCKHOVEN, HUGÈNE.**

- 456 CATTLE AND SHEEP: on panel.

**ROQUEPLAN, CAMILLE ETIENNE JOSEPH**

- 457 ROUSSEAU AND MADEMOISELLE GALLEY.

**VANLOO, JEAN BAPTISTE.**

- 458 A MASQUERADE PARTY.

**JACQUAND, CLAUDIUS.**

- 459 SOLDIERS GAMBLING.

**SCHELPHOUT, ANDREAS**

460 WINTER: on panel.

**DIAZ, N.**

461 NYMPHS AND CUPIDS: on panel.

**LANCRET, NICOLAS.**

462 PORTRAIT OF AN ACTRESS.

*Engraved by G. F. Schmidt, under the title of "La Belle Grecque."*

**DETROY.**

463 THE STAG PULLED DOWN: a sketch.

## SCREEN I. FRENCH (464—480).

**PATER, JEAN BAPTISTE.**

464 COMPLIMENTARY CONVERSATION.

**GREUZE, JEAN BAPTISTE.**

465 SORROW: on panel.

**NATTIER, JEAN MARC, and TOQUÉ.**

466 THE DUKE OF PENTHIÈVRE.

**WATTEAU, ANTOINE.**

467 PALACE GARDEN WITH FIGURES.

**GREUZE, JEAN BAPTISTE.**

468 THE BROKEN EGGS.

**PATER, JEAN BAPTISTE.**

469 A PASTORAL LANDSCAPE.

**BOUCHER, FRANÇOIS.**

470 PORTRAIT OF MADAME DE POMPADOUR (1722-1764).

**PATER, JEAN BAPTISTE.**

471 PASTORAL LANDSCAPE.

**WATTEAU, ANTOINE.**

472 ARLEQUIN AND COLOMBINE: on panel.

**GREUZE, JEAN BAPTISTE.**

- 473 GIRL'S HEAD.

**VERNET, HORACE.**

- 474 APOTHEOSIS OF NAPOLEON.

**RAOUL.**

- 475 LADY AT HER MIRROR.

**NATTIER, JEAN MARC.**

- 476 PORTRAIT OF A LADY.

**BELLANGÉ, HIPPOLYTE.**

- 477 SOLDIERS FORDING A STREAM.

**VERNET, HORACE.**

- 478 POLISH LANCERS.

- 479 THE BRIGAND ENTRAPPED.

**NATTIER, JEAN MARC.**

- 480 PORTRAIT OF THE COUNTESS DE DILLIÈRES.

## SCREEN J. FRENCH (481—500).

**FRAGONARD, HONORÉ.**

- 481 GARDEN OF THE CHÂTEAU DE FONTAINEBLEAU.

**DECAMPS, ALEXANDRE GABRIEL.**

- 482 WELL IN SYRIA.

**DELAROCHE, PAUL.**

- 483 THE LAST SICKNESS OF CARDINAL MAZARIN, PRIME MINISTER OF LOUIS XIV. OF FRANCE (1602-61).

**VERNET, HORACE.**

- 484 THE DEAD TRUMPETER.

**BOUCHER, FRANÇOIS.**

- 485 SHEPHERD AND SHEPHERDESS.

**BONHEUR, ROSA.**

- 486 THE WAGGON.

**DECAMPS, ALEXANDRE GABRIEL.**

487 ARABS RESTING.

**MARILHAT, PROSPER.**

488 ON THE BANKS OF THE NILE: on panel.

**DELA ROCHE, PAUL.**489 CARDINAL RICHELIEU (PRIME MINISTER OF LOUIS XIII. OF FRANCE)  
ON THE RHONE.**VERNET, HORACE.**

490 THE DOG OF THE REGIMENT WOUNDED.

**FRAGONARD, HONORÉ.**

491 A YOUNG SCHOLAR.

**BOILLY, LOUIS LEOPOLD.**

492 PAYING A VISIT.

**COUTURE, THOMAS.**

493 ROMAN LUXURY.

**MARILHAT, PROSPER.**

494 BENISCOEF, ON THE NILE.

**DECAMPS, ALEXANDRE GABRIEL.**

495 THE MIRACULOUS DRAUGHT OF FISHES: a sketch.

**CALAME, ALEXANDRE.**

496 SCENE IN SWITZERLAND.

**PAPET, DOMINIQUE LOUIS FÉREL.**

497 THE TEMPTATION OF ST. HILARION: on panel.

**DECAMPS, ALEXANDRE GABRIEL.**

498 TURKISH FORTRESS IN THE MEDITERRANEAN.

**GREUZE, JEAN BAPTISTE.**

499 FEMALE PORTRAIT.

**BOILLY, LOUIS LEOPOLD.**

500 THE SORROWS OF LOVE.

## SCREEN K. FRENCH (501—563).

**MARILHAT, PROSPER.**

501 DATE PALMS.

**VERNET, HORACE.**

502 AN ALBANIAN CHIEF.

**PAPET, DOMINIQUE.**

503 SPRING: painted on panel.

**DIAZ, W.**

504 FOUNTAIN IN CONSTANTINOPLE.

**VERNET, HORACE.**

505 LION HUNTING.

*Engraved.***ROBERT, LOUIS LEOPOLD.**

506 THE BRIGAND ASLEEP: on panel.

507 BRIGAND ON GUARD.

508 DEATH OF THE BRIGAND.

**ROQUEPLAN, CAMILLE.**

509 SUMMER ENJOYMENT.

**VERNET, HORACE.**

510 A GIAOUR.

**PAPET, DOMINIQUE.**

511 AUTUMN: on panel.

**GROS, ANTOINE JEAN, Baron**

512 NAPOLEON BONAPARTE.

**COUTURE, THOMAS.**

513 DUEL AFTER THE MASQUERADE.

**VERNET, HORACE.**

514 NAPOLEON AT JENA.

**PAPET, DOMINIQUE.**

515 NEAPOLITAN PEASANTS.

**ROQUEPLAN, CAMILLE.**

- 516 THE DUKE OF ORLEANS, "PHILIPPE EGALITÉ" (1747-1793): copy after Reynolds.

*The original picture perished in the fire at Carlton House.*

**COUTURE, THOMAS.**

- 517 MASQUERADERS.

**GROS, ANTOINE JEAN, Baron.**

- 518 JOACHIM MURAT, MARSHAL OF FRANCE, AFTERWARDS KING OF NAPLES (1771?-1815).

**BELLANGÉ, HIPPOLYTE.**

- 519 THE DESPATCH: on panel.

**DELAROCHE, PAUL.**

- 520 EDWARD V. (1470-1483) AND THE DUKE OF YORK IN THE TOWER.  
*Engraved, and known as "Les Enfants d'Edouard."*

**DEISSONIER, JEAN LOUIS ERNEST.**

- 521 POLICHINEL: on panel.

**MÜLLER, CHARLES LOUIS.**

- 522 LOOKING INTO THE MIRROR.

**DELAROCHE, PAUL.**

- 523 THE TEMPTATION OF ST. ANTHONY: on panel.

**FAUVELT, JEAN.**

- 524 PHEASANTS: a sketch, on panel.

**VERNET, HORACE.**

- 525 THE DUKE OF ORLEANS ENTERING CONSTANTINE, ALGERIA.

**BELLANGÉ, HIPPOLYTE.**

- 526 GRENADIER: on millboard.

**DECAMPS, ALEXANDRE GABRIEL.**

- 527 THE WITCHES' CAULDRON: a sketch.

**GÉRICAULT, JEAN LOUIS ANDRÉ THEODORE.**

- 528 SKETCH OF A HORSE.

**PRUD'HON, PIERRE PAUL.**

- 529 MOTHER AND CHILD: on panel.  
*Known as "La mère heureuse."*



**GÉROME, JEAN LÉON.**

- 530 GUARD OF THE HAREM.

**DECAMPS, ALEXANDRE GABRIEL.**

- 531 IN THE ROMAN CAMPAGNA.

**COUTURE, THOMAS.**

- 532 TIMON THE MISANTHROPE.

**DELAROCHE, PAUL.**

- 533 JOAN OF ARC IN PRISON: a sketch.

**BONHEUR, ROSA**

- 534 ROEDEER.

**GÉRICAULT, J. L. A. T.**

- 535 A CAVALRY SKIRMISH.

**VERNET, HORACE.**

- 536 FISHERMAN EMBARKING.

**MEISSONIER, JEAN LOUIS ERNEST.**

- 537 THROWING DICE: on panel.

**SCHAEFFER, ARY, and ISABBY, EUGÈNE.**

- 538 PORTRAIT OF A CHILD.

**SCHAEFFER, ARY.**

- 539 THE SISTER OF MERCY: on panel.

**MEISSONIER, JEAN LOUIS ERNEST.**

- 540 THE CONNOISSEURS: on panel.

**MERLE, HUGUES.**

- 541 READING THE BIBLE: on panel.

**VERNET, HORACE.**

- 542 BRIGANDS IN PRAYER.

**PETTERKOFER.**

- 543 THE AMBUSCADE.

**DELAROCHE, PAUL.**

- 544 JOAN OF ARC IN PRISON.

**DECAMPS, ALEXANDRE GABRIEL.**

- 545 THE PHILOSOPHER.

**MEISSONIER, JEAN LOUIS ERNEST.**

546 NAPOLEON I. AND STAFF: on panel.

547 VISITORS: on copper.

*This was the first picture exhibited by the artist.***ISABEY, EUGÈNE.**

548 THE YOUNG MOTHER.

**MEISSONIER, JEAN LOUIS ERNEST.**

549 CAVALIER: TIME OF LOUIS XIV.: on panel.

**DECAMPS, ALEXANDRE GABRIEL.**

550 GUARD OF THE SERRAGLIO.

**DELAROCHE, PAUL.**

551 OUR SAVIOUR PREACHING.

*This is a lunette sketch for a wall painting.***DECAMPS, ALEXANDRE GABRIEL.**

552 ARABS HALTING AT A WELL.

**PRUD'HON, PIERRE PAUL.**

553 PUPPIES: on panel.

**VERNET, HORACE.**

554 FRENCH CHURCH IN ALGIERS.

**DECAMPS, ALEXANDRE GABRIEL.**

555 MULES AT BOULAC.

556 THE FINDING OF MOSES.

**ISABEY, EUGÈNE.**

557 SCENE IN THE GARDEN OF A PALACE.

**ACKENBACH, ANDREAS.**

558 SEASHORE: EBB TIDE.

**BRASCASSAT, JACQUES RAIMOND.**

559 GOAT AND KID: Study from Life.

**ISABEY, EUGÈNE.**

560 A PROMENADE BY THE SEA.

**DECAMPS, ALEXANDRE GABRIEL.**

561 A WELL IN THE EAST.

562 VILLA DORIA-PAMFILI, NEAR ROME.

**PRUD'HON, PIERRE PAUL.**

563 THE YOUNG BATHER.

*Known as "le Zephyr."***SCREEN L. FRENCH (564—598).****MEISSONIER, JEAN LOUIS ERNEST.**

564 SUBJECT FROM BOCCACCIO'S DECAMERON: on panel.

565 ST. JOHN IN PATMOS: on panel.

**COUTURE, THOMAS.**

566 THE YOUNG DRUMMER.

**MEISSONIER, JEAN LOUIS ERNEST.**

567 THE ROADSIDE INN: on panel.

**ROQUEPLAN, CAMILLE.**

568 CASTEL GANDOLFO, PAPAL STATES: SUNSET.

**PATER, JEAN BAPTISTE.**

569 THE VISIT.

**FRAGONARD, HONORÉ.**

570 A LADY CARVING HER NAME.

**VERNET, HORACE.**

571 A COSSACK.

**DELAROCHE, PAUL.**

572 A MOTHER AND CHILDREN: on panel.

**LEPICIÉ, NICOLAS BERNARD.**

573 TEACHING TO READ: on panel.

**MEISSONIER, JEAN LOUIS ERNEST.**

574 THE SENTINEL: TIME OF LOUIS XIII.

575 CAVALIER: TIME OF LOUIS XIII.

576 MURDERERS WAITING THEIR VICTIM.

**VERNET, HORACE.**

577 THE GUARDSMAN TURNED NURSE.

578 A COSSACK.

**DELAROCHE, PAUL.**

579 AN IDLE SCHOLAR: on panel.

**LEPICIÉ, N. B.**

580 BREAKFAST: on panel.

**MEISSONIER, JEAN LOUIS ERNEST.**

581 A MUSQUETEER OF LOUIS XIII.

**LANCRET, NICOLAS.**

582 THE BROKEN NECKLACE.

**PETTENKOPF.**

583 ROBBERS IN A CORNFIELD: on panel.

**VERNET, HORACE.**

584 AN ALBANIAN.

**MEISSONIER, JEAN LOUIS ERNEST.**

585 THE GAMBLERS.

**BOILLY, LOUIS LEOPOLD.**

586 THE DEAD MOUSE.

**MEISSONIER, JEAN LOUIS ERNEST.**

587 TRAVELLERS HALTING: on panel.

**VERNET, HORACE.**

588 A MONK IN PRAYER.

**DELAUROIX, FERDINAND VICTOR EUGÈNE.**

589 FAUST AND MERPHISTOPHELES.

**ROQUEPLAN, CAMILLE.**

590 PEASANTS OF BEARN, FRANCE.

**VERNET, HORACE.**

591 ARAB TRAVELLING.

**BONHEUR, ROSA.**

592 HIGHLAND SHEEP.

**LEYS, HENRI, Baron.**

593 COMING TO A FEAST.

**SCHAEFFER, ARY.**

594 THE PRODIGAL SON.

**DUPRÉ, JULES.**

595 LANDSCAPE: CROSSING THE BRIDGE.

**TROYON, CONSTANT.**

596 A STORM COMING ON.

**GÉRÔME, JEAN LÉON.**

597 THE DRAUGHT PLAYERS: on panel.

**ROQUEPLAN, CAMILLE.**

598 PAGE AND MAIDEN.

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PAINTINGS IN WATER-COLOURS, &c.,  
ENGLISH AND FRENCH.

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## GROUND FLOOR, SCREEN I. (601—622b).

**ROBERTS, DAVID.**

601 BAALBEC.

**FIELDING, COPLEY.**

602 LANDSCAPE.

**HARDING, JAMES DUFFIELD.**

603 ON THE MOSELLE.

**FIELDING, COPLEY.**

604 MAKING FOR HARBOUR.

**BOWINGTON, RICHARD PARKES.**

605 LANDSCAPE WITH FIGURES: RETURNING FROM THE VINTAGE.

**ROBERTS, DAVID.**

606 SEVILLE, SPAIN.

**BONE, HENRY.**

- 607 MARY, QUEEN OF SCOTS: enamel.  
 608 LADY LYNDHURST: enamel, after Sir Thomas Lawrence.

**BOQUEPLAN, CAMILLE.**

- 609 YOUTH AND AGE.

**BONINGTON, RICHARD PARKES.**

- 610 LADY AT HER TOILET.  
 611 LADY AND PAGE.

**BONE, HENRY.**

- 612 LADY GERTRUDE FITZPATRICK: enamel on copper, after Reynolds.  
*Engraved under the title of "Collina."*  
 613 A NYMPH OF BACCHUS: enamel.  
*The above is a portrait of the celebrated Lady Hamilton (1761-1815).*  
 614 LADY COCKBURN AND CHILDREN: enamel, after Reynolds.

**SULLY, THOMAS (after).**

- 615 HER MAJESTY THE QUEEN: reduced water-colour copy.

**BONINGTON, RICHARD PARKES.**

- 616 A LADY AND TWO DAUGHTERS: TIME OF CHARLES I.  
 617 THE LETTER.  
 618 THE EARL OF SURREY (1515?-1547) AND THE FAIR GERALDINE.

**BONE, HENRY.**

- 619 LADY ANNE FITZPATRICK: enamel on copper, after Reynolds.  
*Engraved under the title of "Sylvia."*

**ROBERTS, DAVID.**

- 620 MOSQUE IN CAIRO, EGYPT.

**DERBY, WILLIAM.**

- 621 SARAH, DUCHESS OF MARLBOROUGH (1660-1744): enamel, after Sir Godfrey Kneller.

**BONE, HENRY.**

- 622 THE DUKE OF WELLINGTON: enamel.

**VERNET, HORACE.**

- 622a NAPOLEON AT ST. HELENA: dated 1825.

**GÉRICHAULT, J. L. A. T.**

- 622b THE PRINCE REGENT, AS COLONEL OF THE 10th HUSSARS.

SCREEN II. (623—645).

**CHARLET, H. T.**

- 623     SOLDIERS COOKING.

**LAMI, EUGÈNE.**

- 624     A TOAST AT VERSAILLES.

**PAPET, DOMINIQUE.**

- 625     OUTSIDE THE WALLS OF ROME.

**BELLANGÉ, HIPPOLYTE.**

- 626     THE PRISONER.

**BIGAUD, HYACINTHE.**

- 627     LOUIS XIV., KING OF FRANCE (REIGNED 1643—1715).

*Portrait in bistre, from which Pierre Drevet the engraver  
worked.*

**BELLANGÉ, HIPPOLYTE.**

- 628     A TRENCH BEFORE SEBASTOPOL.

**LAMI, EUGÈNE.**

- 629     THE GREEN ROOM OF THE OPERA.

**VERNET, HORACE.**

- 630     POLISH LANCERS.

**ROQUEPLAN, CAMILLE.**

- 631     BLUEBEARD.

- 632     A PAGE.

**VERNET, HORACE.**

- 633     MARCH SHOOTING.

**BELLANGÉ, HIPPOLYTE.**

- 634     ATTACK ON ST. JEAN D'ACRE.

**ZIEGLER, FELIX.**

- 635     VIEW IN CONSTANTINOPLE.

**BELLANGÉ, HIPPOLYTE.**

- 636     THE SOLDIER'S HALT.

**BRASCASSAT, JACQUES RAIMOND.**

- 637     DOGS ATTACKING A WOLF.

**DECAMPS, ALEXANDRE GABRIEL.**

638 THE ASTRONOMER.

**PILS, ISIDORE ALEXANDRE AUGUSTIN.**

639 ARAB ENCAMPMENT.

**DECAMPS, ALEXANDRE GABRIEL.**

640 M. LE CURÉ AT DINNER.

**ROQUEPLAN, CAMILLE.**

641 THE DROPPED ROSE.

**DELABOCHÉ, PAUL.**

642 THE TALES OF THE QUEEN OF NAVARRE.

**BELLANGÉ, HIPPOLYTE.**

643 WATERLOO.

**ZIEM, FELIX.**

644 SEA-PORT.

**BELLANGÉ, HIPPOLYTE.**

645 BODY GUARD OF NAPOLEON I.

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**SCREEN III. (646—657a).****ROBERTS, DAVID.**

646 MOORISH FESTIVAL IN TETUAN, MOROCCO.

**FIELDING, COPLEY.**

647 VIEW IN THE HIGHLANDS.

**PROUT, SAMUEL.**

648 VIEW IN ROUEN.

**BOWINGTON, RICHARD PARKES.**

648a VENICE: THE DUCAL PALACE.

**NASHKYTE, W. A.**

649 LOCH AWE AND BEN CRUACHAN.



44 PAINTINGS IN WATER COLOURS—ENGLISH AND  
FRENCH.

**ROBERTS, DAVID.**

- 650 VALLADOLID, SPAIN.

**FIELDING, COPLEY.**

- 651 THE WEALD OF SUSSEX.

**TURNER, JOSEPH MALLORD WILLIAM.**

- 652 LANDSCAPE.

*Signed.*

- 653 GROUSE SHOOTING.

*Signed.*

**LANDSEER, SIR EDWIN.**

- 654 PORTRAIT OF A LADY: chalk drawing.

**FIELDING, COPLEY.**

- 655 A SCOTTISH LAKE.

**TURNER, J. M. W.**

- 656 SCARBOROUGH.

*Signed and dated 1809.*

- 657 WOODCOCK SHOOTING.

*Signed and dated 1813.*

**BONINGTON, R. P.**

- 657a VENETIAN GROUP.

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SCREEN IV. (658—669).

**DELABOCHÉ, PAUL.**

- 658 READING THE BIBLE: a drawing.

**BELLANGÉ, HIPPOLYTE.**

- 659 [NAPOLEON BONAPARTE AT WATERLOO.

**LAMI, EUGÈNE.**

- 660 THE GREAT STAIRCASE AT VERSAILLES.

**DECAMPS, ALEXANDRE GABRIEL.**

- 661 THE BATHERS.

**DELABOCHÉ, PAUL.**

- 662 THE YOUNG PRINCES (EDWARD V. AND THE DUKE OF YORK) IN THE  
TOWER.

**BELLANGÉ, HIPPOLYTE.**

663 THE EMPEROR NAPOLEON.

**DECAMPS, ALEXANDRE GABRIEL.**

664 A COURT OF JUSTICE IN TURKEY.

665 INTERIOR OF A HAREEM.

**LAMI, EUGÈNE.**

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428 Landscape, with Pastoral Groups.

430 The Bath.

432 Pastoral Group.

435 The Dance.

436 Pleasure Seekers.

437 Blind Man's Buff.

438 Soldiers Halting.

464 Complimentary Conversation.

469 Pastoral Landscape.

471 Pastoral Landscape.

569 The Visit.

**Pettenkofer**, living German painter.

543 The Ambuscade.

583 Robbers in a Cornfield.

**Pils (J. A. A.),** living French painter.

639 Arab Encampment.

671 Arab Horseman.

675 Chasseur de Vincennes.

680 Camp of Zouaves.

**Platzner,** German, 18th Century.

381 Rape of Helen.

**Porbus (F.),** Flemish ; born 1540, died about 1580.

95 Ambrose Dudley, Earl of Warwick.

120 The Power of Love.

**Potter (Paul),** Dutch ; born 1625, died 1654.

166 Homestead with Cattle.

213 Cattle.

235 Cattle.

**Poussin (G.),** French ; born 1618, died 1675.

407 Landscape: Tivoli.

**Poussin (N.),** French ; born 1594, died 1665.

386 Dance of the Seasons.

**Prout (S.),** English ; born 1783, died 1852.

648 Rouen.

**Prud'hon (F. P.),** French ; born 1758, died 1823.

341 Assumption of the Virgin.

343 Repose of Venus.

369 Empress Josephine.

529 Mother and Child.

553 Puppies.

563 Young Bather.

**Pynacker (A.),** Dutch ; born 1621, died 1673.

84 Landscape, Goats and Sheep.

104 Landscape.

118 Landscape.

**Raffet (D. A. M.),** French ; born 1804, died 1850.

690a Soldiers of the Republic.

692 Trial of Marie Antoinette.

715 French Infantry in Square. }  
Napoleon after Austerlitz. }

**Racour,** French.

475 Lady at her Mirror.

**Raphael (School of),** Italian ; 16th century.

266 Portrait.

**Rembrandt (P.),** Dutch ; born 1606 or 7, died 1669.

100 Portrait of the Burgomaster Palekan and his Son.

101 The Unmerciful Servant.

103 Youthful Head.

107 Portrait of the Wife of the Burgomaster Palekan and Daughter.

- 113 Portrait of an Old Lady.
- 138 The Good Samaritan.
- 169 Portrait of the Painter.
- 172 A Youthful Negro.
- 184 Portrait of the Painter.
- 190 Portrait.
- 199 Landscape.

**Reynolds (Sir J.), P.R.A.,** English; born 1723, died 1792.

- 1 Duke of Queensberry.
- 3 Mrs. Robinson.
- 4 Portrait of a Lady.
- 7 Miss Bowles.
- 8 Nelly O'Brien.
- 9 The Youthful St. John.
- 10 Mrs. Carnac.
- 17 Mrs. Hoare and Son.
- 20 The Strawberry Girl.
- 21 Mrs. Nesbit.
- 28 Lady Elizabeth Seymour-Conway.
- 30 Mrs. Braddyll.
- 31 Countess of Lincoln.

**Rigaud (H.),** French; born 1659, died 1743.

- 627 Louis XIV.

**Robert (L. L.),** Swiss; born 1794, died 1835.

- 506 Brigand Asleep.
- 507 Brigand on Guard.
- 508 Death of the Brigand.

**Robert-Fleury (J. N.),** living French painter.

- 336 Charles V. at the Monastery of S. Just.
- 682 Richelieu.

**Roberts (D.), R.A.,** English; born 1796, died 1864.

- 32 Church Portal in Spain.
- 40 Church of St. Omar, Lierre.
- 601 Baalbec.
- 606 Seville.
- 620 Mosque in Cairo.
- 646 Moorish Festival.
- 650 Valladolid.
- 688 Cathedral of Mayence.

**Romano (Giulio),** Italian; born 1492, died 1546.

- 290 Holy Family.

**Roqueplan (C. E. J.),** French; born 1803, died 1855.

- 457 Rousseau and Mile. Galley.
- 509 Summer Enjoyment.
- 516 The Duke of Orleans, "Egalité."
- 568 Castel Gandolfo.

- 590 Peasants of Bearn.
- 598 Page and Maiden.
- 609 Youth and Age.
- 631 Blue Beard.
- 632 A Page.
- 641 The Dropped Rose.
- 669 The Stolen Kiss.
- 694 Timber Waggon.

**Rosa (S.),** Italian; born 1615, died 1673.

- 269 Landscape, with Apollo and the Sibyl.

**Rousseau (T.),** French; born 1812, died 1867.

- 353 Landscape, with Cattle Drinking.

**Rubens (P. P.),** Flemish; born 1577, died 1640.

- 79 "Rainbow" Landscape.
- 83 Helena Forman.
- 108 The Crucified Saviour.
- 110 The Holy Family, with S. Elizabeth and S. John the Baptist.
- 114 Christ's Charge to S. Peter.
- 133 Triumph of Henri IV. of France.
- 149 Adoration of the Magi.
- 160 Adoration of the Wise Men.
- 174 Henri Quatre and Marie de Medicis.
- 178 Allegoric Sketch.
- 220 Cavalry Fight at a Broken Bridge.

**Ruysdael (J.),** Dutch; born about 1625, died 1681.

- 72 Landscape.
- 80 Landscape with Waterfall.
- 148 Wild Duck Shooting.
- 198 Landscape.

**Saint-Jean (S.),** French; born 1808, died 1860.

- 360 Flowers and Fruit.
- 378 Fruit and Flowers.
- 383 Fruit and Flowers.
- 405 Flowers.
- 409 Fruit and Flowers.

**Sant (J.), R.A.,** living English painter.

- 34 Portrait of a Lady.

**Sarto (A. del),** Italian; born 1487, died 1531.

- 255 The Virgin and Infant Saviour, with Children.

**Sassoferrato,** Italian; born 1605, died 1685.

- 259 The Virgin and Child.
- 260 The Virgin and Child, with St. Katharine of Alexandria.
- 289 The Virgin and Child.

**Schalcken (G.),** Dutch; born 1643, died 1706.

- 121 Candlelight Effect.
- 147 Needlework by Candlelight.

**Scheffer (Ary)**, French ; born 1795, died 1858

- 366 Francesca da Rimini.
- 367 Margaret at the Fountain.
- 538 Portrait of a Child.
- 539 The Sister of Mercy.
- 594 The Prodigal Son.

**Schelfhout (A.)**, living Dutch painter.

- 460 Winter.

**Schlesinger ( )**, living German painter.

- 330 Feeling.
- 331 Smelling.
- 332 Hearing.
- 333 Seeing.
- 334 Tasting.

**Schopin (F.)**, living German painter.

- 370 Napoleon Divorcing Josephine.

**Snyders (F.)**, Flemish ; born 1579, died 1657.

- 304 Dead Game and Shellfish.

**Stanfield (C.), R.A.**, English ; born about 1798, died 1867.

- 29 Bacharach, on the Rhine.
- 682a S. Giorgio Maggiore, Venice.
- 714 Canal, Venice.

**Steen (J.)**, Dutch ; born about 1626, died 1679.

- 201 An Interior, with Figures.
- 204 The Harpsichord Lesson.
- 219 Merrymaking.
- 225 Dance in a Tavern.

**Stone (F.), A.R.A.**, English ; born 1800, died 1859.

- 38 Boulogne Fish Girl.
- 39 After the Masquerade.

**Sully (T.)**, American ; present century.

- 60 Her Majesty.

**Sully (T.)**, *after*.

- 615 Her Majesty.

**Teniers (D.)**, Dutch ; born 1610, died 1694.

- 126 Cottage by a River.
- 206 Interior of a Tavern.
- 209 The Woman taken in Adultery.
- 230 Peasants.
- 240 Soldiers Gambling.

**Terburg (G.)**, Dutch ; born 1608, died 1681.

- 170 Lady at her Toilette.
- 207 Girl Reading a Letter.
- 29541.

E

**Titian**, Italian; born 1477, died 1576.

313 Rape of Europa.

316 Danae.

**Troyon (C.)**, French; born 1813, died 1865.

358 Landscape, with Cattle.

596 Storm coming on.

**Turner (J. M. W.)**, E.A., English; born 1775, died 1851

652 Landscape.

653 Grouse Shooting.

656 Scarborough.

657 Woodcock Shooting.

**Vandyck (Sir A.)**, Flemish; born 1599, died 1641.

59 Wife of Philippe Le Roy.

63 Philippe Le Roy.

91 Male Portrait.

96 Virgin and Child.

116 Wife of Cornelius de Vos.

117 Paris.

**Van der Meelst (B.)**, Dutch; born 1618, died about 1670.

78 Family Portraits.

**Van Huysum (J.)**, Dutch; born 1682, died 1749.

124 Fruit and Flowers.

247 Flowers.

**Vanloo (J. B.)**, French; born 1684, died 1745.

458 Masquerade Party.

**Vanderneer (A.)**, Dutch; born about 1619, died after 1690.

98 Winter Scene, with Skaters.

106 Skating Scene.

135 River Scene by Moonlight.

205 River Scene: Moonlight.

208 River Scene: Evening.

217 River Scene.

**Vanderneer (B. H.)**, Dutch; born 1643, died 1708.

137 The Drawing.

**Van Stry (J.)**, Dutch; born 1756, died 1815.

242 Cattle.

**Vandevelde (A.)**, Dutch; born 1639, died 1672.

64 Departure of Jacob into Egypt.

109 An Avenue.

216 Noon-day Slumber.

**Vandevelde (W.)**, Dutch; born 1633, died 1707.

87 Shipping in a Calm.

89 Battle of Solebay.

139 Embarkation of William III.

- 186 Boats at Low Water.
- 188 Shipping.
- 195 Dutch Man-of-War Saluting.
- 223 Breeze springing up.
- 227 Fishing Smack.

**Vanderwerf (A.),** Dutch; born 1659, died 1722.

- 156 Venus and Cupid.
- 168 Classic Group.

**Velasquez (D. R. De Silva F.),** Spanish; born 1599, died 1660.

- 291 Don Balthazar, Infante of Spain.
- 299 Don Balthazar, Infante of Spain.
- 307 Don Balthazar on Horseback.
- 314 A Spanish Princess.
- 320 Philip the IV., King of Spain.
- 321 Spanish Lady.
- 322 The Boar Hunt.
- 324 Gaspar de Guzman, Duke of Olivarez.

**Verboeckhoven (M.),** living Belgian painter.

- 456 Cattle and Sheep.

**Vernet (Claude Joseph),** French; born 1714, died 1789.

- 364 River Scene.
- 368 Shipwreck.

**Vernet (J. B. Horace),** French; born 1789, died 1863.

- 326 Soldier turned Ploughman.
- 329 Judah and Tamar.
- 335 Arab Tale-teller.
- 338 The Brothers of Joseph Dipping his Coat.
- 339 Death of the Stag.
- 340 Duck Shooting.
- 342 Herdsman Driving Cattle in the Neighbourhood of Rome.
- 346 Going out Hawking.
- 347 Grenadiers of the Imperial Guard.
- 348 Review by Bonaparte, First Consul.
- 350 Negress.
- 351 Allan MacAulay.
- 352 A Moor.
- 474 Apotheosis of Napoleon.
- 478 Polish Lancers.
- 479 Brigand Entrapped.
- 484 Dead Trumpeter.
- 490 Dog of the Regiment Wounded.
- 502 Albanian Chief.
- 505 Lion Hunting.
- 510 A Giaour.
- 514 Napoleon at Jena.
- 525 The Duke of Orleans entering Constantine.
- 536 Fisherman Embarking.



- 542 Brigands in Prayer.
- 554 French Church in Algiers.
- 571 Cossack.
- 577 Guardsman turned Nurse.
- 578 Cossack.
- 584 Albanian.
- 588 Monk in Prayer.
- 591 Arab Travelling.
- 622a Napoleon at St. Helena.
- 630 Polish Lancers.
- 633 Marsh Shooting.
- 685 Charge of Cuirassiers.

**Vinci (L. da),** Italian ; born 1452, died 1519.

- 258 The Virgin and Child.

**Voys (A. de),** Dutch ; born 1641, died about 1698.

- 182 Dutch Courtship.

**Watteau (A.),** French ; born 1684, died 1721.

- 377 Music Party.
- 398 Pic-nic Party.
- 402 Landscape, with Pastoral Groups.
- 422 Sentimental Promenaders.
- 429 The Toilet.
- 434 A Loving Conversation.
- 440 Pastoral Group.
- 446 Landscape, with Pastoral Group.
- 452 Gilles and his Family.
- 467 Palace Garden, with Figures.
- 472 Arlequin and Colombine.

**Weenix (J.),** Dutch ; born 1644, died 1719

- 57 Cockatoo and other Birds.
- 65 Macaw and other Birds.
- 66 Dead Game, Fruit, and Monkey.
- 67 Dead Peacock and Hare.
- 69 Dead Game.
- 71 Dead Hare and Game.
- 73 Dead Game.
- 88 Ruined Temple on the Seashore.
- 159 Seaport.
- 244 Dead Game and Fruit.

**Weenix (J. B.),** Dutch ; born 1621, died 1660.

- 77 Dead Game and Peacock.
- 81 Fruit, Flowers, and Peacock.
- 85 Dead Swan and Peacock.
- 112 Dead Game.
- 221 Dead Game.
- 248 Dead Game.

293 Dead Game and Dog.

309 Peacocks and Ducks.

**Westall (R.), R.A.**, English; born 1765, died 1836.

13 Waking of Aphrodite.

**Wilkie (Sir D.), R.A.**, English; born 1785, died 1841.

14 Scots Lassies Dressing.

15 Sportsman Refreshing.

**Winterhalter (H.)**, living German painter.

695 Girl of Frascati.

**Witte (H. de)**, Dutch; born 1607, died 1692.

211 Cathedral.

**Wouvermans (Peter)**, Dutch; born 1625? died 1683.

167 Landscape.

243 Loading a Boat.

**Wouvermans (Phillip)**, Dutch; born 1620, died 1668.

130 Landscape, with Figures.

163 Outskirts of a Camp.

183 Shoeing a Horse.

189 Horse Fair.

192 By the River Side.

**Wynants (J.)**, Dutch; born 1600? died after 1670.

144 Landscape.

251 Landscape.

**Zeeman (H.)**, Dutch; born 1612.

150 Ships in Shallow Water.

**Ziem (F.)**, living French painter.

349 Venice.

635 View in Constantinople.

644 Seaport.

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#### UNKNOWN.

16 Prince De Ligne.

111 Queen Jane Seymour.

115 Edward VI.

420 Mary Queen of Scots.

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## PORCELAIN.

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Porcelain, by which is to be understood the hard, fine, and semi-vitreous paste used in the fabrication of the finer kinds of ceramic ware, has, from the earliest date at which we find it mentioned, been recognised solely as an importation from the East, to which circumstance it owes its ordinary appellation of China ware, or more simply "China." As an Eastern importation only it was known down to the end of the 17th century. About the year 1700, however, a German chemist named Böttcher made the fortunate discovery that the material components of porcelain, till then supposed peculiar to China, were easily obtainable in Europe. The natural result of this discovery was the establishment of many manufactories of porcelain, mostly under royal or princely patronage. Of these the earliest was the royal factory of Dresden, and two noble specimens of its ware will be found in this collection, Nos. 911-12.

The porcelain of Sèvres, however, has on the whole found most favour in the eyes of connoisseurs in this art, a favour amply deserved by the delicacy as well as brilliancy of its tints, the skill of the artists employed, both in painting and gilding, and the excellent quality of the material. The manufacture of porcelain was established in France first at Vincennes in the year 1753, and removed in a few years to Sèvres, where it has been since carried on, notwithstanding the various changes of Government which have taken place. The seemingly extravagant prices often paid for small objects, such as a cup and saucer, would doubtless startle those who have not given their attention to this subject. Porcelain of excellent quality is made in England; and if the products of our own country have not stood so high in the eyes of amateurs as those of the Continent, it is but justice to remember that the master pieces of these countries have been produced in establishments fostered by their respective Governments, and, therefore, to a certain extent independent of financial considerations, while the works of Wedgwood and other great English potters have been the fruits of individual industry, energy, and intelligence.

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No.

751 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

*Gros bleu* ground, with heads and festoons of flowers, gilt, by Le Guay.

752 VASE, SÈVRES PORCELAIN: FRENCH, MARK OF 1765.

Green ground painted with medallion of children and goat.

753 VASE AND COVER WITH GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

Dark blue and gold, with highly embossed festoons in gilt porcelain.

754 VASE, SÈVRES PORCELAIN: FRENCH, MARK OF 1765.

Green ground painted with medallion of children and lamb.

- 755 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, with heads and festoons of flowers, gilt, by Le Guay.
- 756 STATUETTE, WHITE BISCUIT OF SÈVRES, ON SÈVRES PORCELAIN STAND: FRENCH, 18th CENTURY.  
 Psyche.
- 757 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, MARK OF 1767.  
*Gros bleu* ground painted with flowers and military subjects.
- 758 VASE, "EVENTAIL," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Painted with marine subjects.
- 759 VASE, "EVENTAIL," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Painted with marine subjects.
- 760 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, MARK OF 1767.
- 761 STATUETTE, WHITE BISCUIT OF SÈVRES, ON SÈVRES PORCELAIN STAND: FRENCH, 18th CENTURY.  
 Cupid.
- 762 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Bleu du Roi* ground, with landscape and marine medallions.
- 763 VASE: SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Bleu du Roi* ground, with painting of Jupiter disguised as Diana.
- 764 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1758.  
*Bleu du Roi* ground, with exotic birds.
- 765 VASE AND COVER WITH GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Turquoise blue ground, with medallion of rustic life.
- 766 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1768.  
*Bleu du Roi* ground painted with flowers.
- 767 VASE AND COVER WITH GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Turquoise blue ground, with medallion of father and daughters.
- 768 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1768.  
*Bleu du Roi* ground painted with flowers.
- 769 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Turquoise blue ground, with medallion of musical teaching.
- 770 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Bleu du Roi* ground, with exotic birds.
- 771 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, painting of peasant on mule.
- 772 TEA POT, SÈVRES PORCELAIN: FRENCH, MARK OF 1763.  
 Green ground, with bird medallions.
- 773 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1757.  
*Rose du Barry* ground, with medallions of flowers.
- 774 TEA POT, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Pale blue ground, with bust medallions.

- 775 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN:  
FRENCH, 18th CENTURY.  
Ground *gros bleu*, gold and white,<sup>1</sup> with medallion of puppet  
show.
- 776 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN:  
FRENCH, 18th CENTURY.  
Dark blue ground, with bust medallions.
- 777 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN, FRENCH, 18th  
CENTURY.
- 778 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th  
CENTURY.
- 779 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th  
CENTURY.  
A fine specimen of the favourite colour known as *Rose du Barry*.
- 780 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th  
CENTURY.
- 781 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th  
CENTURY.
- 782 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN:  
FRENCH, 18th CENTURY.  
Dark blue ground, with bust medallions.
- 783 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, painted with fishing subjects, gilt, by Le Guay.
- 784 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, with mythologic figures.
- 785 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 17th CENTURY.  
Ground, dark blue and gold, painted with soldiers drinking.
- 786 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue ground painted with military subjects.
- 787 FLOWER VASE, "JARDINIÈRE," VINCENNES PORCELAIN: FRENCH,  
MARK OF 1755.  
Turquoise blue ground, with medallions of cupids.
- 788 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue ground painted with military subjects.
- 789 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Canary yellow ground painted with republican emblems.
- 790 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 17th CENTURY.  
Dark blue ground, with portrait of Oliver Cromwell.
- 791 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, 18th  
CENTURY.  
Dark blue ground, with marine medallions, gilt, by Le Guay.
- 792 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue, with medallion of infant bacchantes
- 793 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, MARK  
OF 1772.  
Turquoise blue ground, with medallions of cupids.
- 794 VASE AND COVER WITH GILT METAL STAND AND NECK, SÈVRES POR-  
CELAIN: FRENCH, 18th CENTURY.  
Turquoise blue ground, with medallion of bathers.
- 795 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, MARKED  
1776.  
Pink and blue flowers on a gold spotted ground.

- 796 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue, with medallion of infant bacchantes.
- 797 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Rose du Barry* ground, painted with birds.
- 798 VASE, SÈVRES PORCELAIN: FRENCH, MARK OF 1758.  
Ground, *gros bleu* and green, painted with military subjects.
- 799 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue, green, and gold foliage, with paintings of military subjects.
- 800 VASE, SÈVRES PORCELAIN: FRENCH, MARK OF 1758.  
Ground, *gros bleu* and green, painted with military subjects.
- 801 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground with lattice-work and gardening tools painted.
- 802 STANDISH, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*This Standish was presented by Louis XV. to the Dauphiness Marie Antoinette, and bears on the medallions at the four sides, the bust of the King, the monogram of the Dauphiness, and the arms of France.*
- 803 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White and blue reeded pattern.
- 804 FLOWER STAND, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1757.  
Pedestal-shaped, painted with flowers and interlacing green bands.
- 805 CASKET, SÈVRES PORCELAIN, MOUNTED IN WROUGHT SILVER: FRENCH 18th CENTURY.  
Turquoise blue ground, painted with flowers on white.
- 806 FLOWER STAND, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1757.  
Pedestal-shaped, painted with flowers and interlacing green bands.
- 807 VASE, SÈVRES PORCELAIN: FRENCH, MARK OF 1758.  
Green ground, with bird medallions.
- 808 VASE AND COVER, "NEF DE VAISSEAU," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Pierced cover with flag at the top; ground dark blue and gold.  
*This form of vase, intended to resemble a ship, is very rare in Sèvres porcelain.*
- 809 VASE, SÈVRES PORCELAIN: FRENCH, MARK OF 1758.  
Green ground, with bird medallions.
- 810 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground, with roses and lattice-work.
- 811 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise ground shading into ornament of dark blue.
- 812 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Ground, turquoise blue, with scallops of flowers.
- 813 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue and white ground, with perforated border.
- 814 VASE AND COVER WITH GILT METAL STAND AND NECK, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
The ornament of this vase is aquatic, the masses of gilding being intended to represent falling water: the handles are formed by dolphins.

- 815 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Part of a service presented to Catherine II., Empress of Russia, by Louis XV.*
- 816 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Part of a service presented to Catherine II., Empress of Russia, by Louis XV.*
- 817 VASE AND COVER WITH GILT METAL STAND AND NECK, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
The ornament of this vase is aquatic, the masses of gilding being intended to represent falling water: the handles are formed by dolphins.
- 818 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Part of a service presented to Catherine II., Empress of Russia, by Louis XV.*
- 819 CUP WITH SOCKETED STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue ground; boys and dead game.
- 820 VASE, TERMED "NEF DE VAISSEAU," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 821 TEA POT, JEWELLED SÈVRES PORCELAIN: FRENCH, MARK OF 1754.  
Turquoise blue ground with small chains fastened to the cover.
- 822 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Part of a service presented to Catherine II., Empress of Russia, by Louis XV.*
- 823 VASE AND STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Gros bleu and gold ornamented with siren handles, gilt, by Le Guay.
- 824 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN FRENCH, 18th CENTURY.  
Gros bleu, gold, and white.
- 825 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue ground, with girls reading.
- 826 VASE AND CANDLEHOLDER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 827 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground, with military groups.
- 828 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Ground, dark blue, the cup painted with Perseus and Andromeda; the saucer with allegoric figures.
- 829 VASE AND CANDLEHOLDER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 830 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Ground, turquoise blue, with rustic scenes.
- 831 VASE, SÈVRES PORCELAIN: FRENCH, LATE 18th CENTURY.  
Painted with wreaths of flowers and *grisaille* medallions.
- 832 EWER AND BASIN, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Painted with Ganymede, Leda, and Venus.
- 833 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Part of a service presented to Catherine II., Empress of Russia, by Louis XV.*
- 834 VASE, BOTTLE-SHAPED, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 835 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Rose du Barry ground, with quatre foil pattern and medallion.

- 836 VASE, BOTTLE-SHAPED, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 837 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Part of a service presented to Catherine II., Empress of Russia,  
 by Louis XV.*
- 838 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu, gold, and white.*
- 839 VASE AND CANDELABRUM, SÈVRES PORCELAIN: FRENCH, MARK OF 1756.  
 Green ground, with elephant handles.
- 840 CANDLESTICK, SÈVRES PORCELAIN: FRENCH, MARK OF 1773.  
 Gilt statuette of an infant.
- 841 CLOCK, SÈVRES PORCELAIN, MOUNTED IN GILT METAL: FRENCH, 18th CENTURY.
- 842 CANDLESTICK, SÈVRES PORCELAIN: FRENCH, MARK OF 1773.  
 Gilt statuette of an infant.
- 843 VASE AND CANDELABRUM, SÈVRES PORCELAIN: FRENCH, MARK OF 1756.  
 Green ground, with elephant handles.
- 844 VASE, SÈVRES PORCELAIN: FRENCH, LATE 18th CENTURY.  
 Painted with wreaths of flowers and *grisaille* medallion.
- 845 VASE, PAINTED WITH A RUSTIC GROUP, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 846 VASE AND PEDESTAL; PAINTED AND GILT, WITH JEWELLED LID, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 847 VASE, PAINTED WITH A RUSTIC GROUP, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 848 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Green ground painted with birds on white and pierced cover.
- 849 CUP WITH SOCKETED STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Gold spotted ground: subject, Cupids.
- 850 CUP WITH SOCKETED STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Dark blue ground painted with scenes of peasant life.
- 851 EWER AND BASIN, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Turquoise blue ground, with jewelled ornament.
- 852 JUG AND COVER, SÈVRES PORCELAIN: FRENCH, MARK OF 1757.  
*Rose du Barry* ground, with bird medallions.
- 853 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Turquoise blue ground, with rustic subjects.
- 854 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 White ground and festoons of flowers.
- 855 CUP, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, 17th CENTURY.  
 Dark blue ground: subject, loading a vessel.
- 856 TRAY, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Turquoise blue ground with pierced border.
- 857 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
 Medallions of birds on white ground, painted and relieved ornament.



- 858 CUP WITH SOCKETED STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

Festoons of flowers.

- 859 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

Dark blue ground with peasant children.

- 860 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

White ground and festoons of flowers.

- 861 MUSTARD POT, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

Turquoise blue mounted in silver gilt.

- 862 SALT CELLAR, SÈVRES PORCELAIN: FRENCH, 18th CENTURY,

Turquoise blue mounted in silver gilt.

- 863 SALT CELLAR, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

Turquoise blue mounted in silver gilt.

*This and numbers 861-2 are companion objects.*

- 864 VASE AND COVER, JEWELLED PORCELAIN OF SÈVRES: FRENCH, 18th CENTURY.

Painted with figure of Bacchus.

- 865 CANDLESTICK, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

*Gros bleu.*

- 866 VASE AND COVER, JEWELLED PORCELAIN OF SÈVRES: FRENCH, 18th CENTURY.

Painted with Pygmalion and Galatea.

- 867 CANDLESTICKS, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

*Gros bleu.*

- 868 VASE AND COVER, JEWELLED PORCELAIN OF SÈVRES: FRENCH, 18th CENTURY.

Painted with Venus and Cupids.

- 869 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

*Gros bleu* ground, with shepherd and shepherdess.

- 870 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

Ground *bleu du Roi*, painted with dogs hunting.

- 871 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, MARK OF 1774.

*Bleu du Roi* and gold ground, painted with commercial subjects.

- 872 VASE AND COVER, "POT POURRI," SÈVRES PORCELAIN: FRENCH, MARK OF 1757.

*Rose du Barry* ground, with subject medallions and flowers.

- 873 CUP, SAUCER, SUGAR BOWL, AND TRAY, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

Green ground, painted with medallions of children.

- 874 CUP, SAUCER, AND SUGAR BOWL ON TRAY, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

Pink and gold ground.

- 875 VASE, SÈVRES PORCELAIN, WITH GILT METAL FOOT AND HANDLES: FRENCH, 18th CENTURY.

Painted with monkeys in blue and gold.

- 876 VASE, SÈVRES PORCELAIN, WITH GILT METAL FOOT AND HANDLES: FRENCH, 18th CENTURY.

Painted with monkeys in gold and blue.

- 877 VASE AND COVER, SÈVRES PORCELAIN, WITH GILT METAL MOUNTS: FRENCH, 18th CENTURY.

*Gros bleu.*

- 878 VASE, SÈVRES PORCELAIN, GILT METAL ORNAMENTS OF MASKS AND STATUETTES: FRENCH, 18th CENTURY.
- 879 VASE, SÈVRES PORCELAIN, GILT METAL ORNAMENTS OF MASKS AND STATUETTES: FRENCH, 18th CENTURY.
- 880 CLOCK ON PEDESTAL OF SÈVRES PORCELAIN, WITH MARBLE BASE: FRENCH, 18th CENTURY.
- 881 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1758.  
*Gros bleu* and white ground, painted with fishing subjects.
- 882 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1758.  
*Gros bleu* and white ground, painted with fishing subjects.
- 883 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, painted with roses.
- 884 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 885 VASE, GOBLET-SHAPED, SÈVRES PORCELAIN: FRENCH, MARK OF 1768.  
Turquoise blue ground, perforated border, with dolphin handles and bird medallions.
- 886 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue ground, gold dusted, with birds in gold.
- 887 MUG, SÈVRES PORCELAIN: FRENCH, MARK OF 1754.  
*Gros bleu* ground, painted with gold birds.
- 888 TEA POT, SÈVRES PORCELAIN: FRENCH, MARK OF 1753.  
*Gros bleu* ground, painted with gold birds.
- 889 SUGAR BOWL, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, painted with gold birds.
- 890 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, MARK OF 1758.  
*Gros bleu* ground, painted with gold birds.
- 891 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1757.  
*Rose du Barry* ground, painted with trophy and medallion of Cupid.
- 892 VASE, GOBLET-SHAPED, SÈVRES PORCELAIN: FRENCH, MARK OF 1768.  
Turquoise blue ground, perforated border, with dolphin handles and bird medallions.
- 893 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, MARK OF 1774.  
White ground, with blue scallops.
- 894 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1760.  
Turquoise blue ground, with medallions of peasants dancing.
- 895 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1760.  
Turquoise blue ground, painted with rustic groups.
- 896 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1760.  
Turquoise blue ground, with medallions of peasants quarrelling.
- 897 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, MARK OF 1767.  
Birds and flowers painted on a green ground.
- 898 VASE AND COVER WITH GILT METAL STAND AND NECK, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Gadroons in dark blue.

- 899 TEA SERVICE OR "CABARET," SÈVRES PORCELAIN: FRENCH, MARK OF 1766.  
Green ground with pierced border, and painted with figure subjects.
- 900 TEA SERVICE OR "CABARET," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Ground, dark blue and gold: subject, peasant children.
- 901 TEA SERVICE OR "CABARET," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Pale blue and white, medallions of flowers and pierced border.
- 902 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue and white flutes.
- 903 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, MARK OF 1767.  
White ground with scrolls, gold, and flowers.
- 904 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Painted with birds and medallions.
- 905 BOWL AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue ground, painted with peasant children.
- 906 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Painted with birds and medallions.
- 907 CUP AND SOCKETED STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Medallions on powdered gold ground.
- 908 CUP WITH SOCKETED STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground, with festoons of blue.
- 909 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, with figures and flowers.
- 910 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, with figures and flowers.
- 911 EWER, OLD DRESDEN PORCELAIN, WITH GILT METAL MOUNTS: GERMAN, 18th CENTURY.  
The pattern is that known as *May-flower*, much adopted in Chelsea porcelain.
- 912 EWER, OLD DRESDEN PORCELAIN, WITH GILT METAL MOUNTS: GERMAN, 18th CENTURY.
- 913 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue, with medallion of the Genius of Commerce.
- 914 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue, with medallion of the Genius of France.
- 915 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue, with medallion of the God of War.
- 916 VASE ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue ground, painted with cupids and flowers.

- 917 VASE ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue ground, painted with birds and flowers.
- 918 VASE ON GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue ground, painted with cupids and flowers.
- 919 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, with foliage in relief.
- 920 VASE, CONTAINING CLOCK, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, medallion of LOUIS XV. in relief.
- 921 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, with foliage in relief.
- 922 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1762.  
Green ground, with figures and flowers.
- 923 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH MARK OF 1762.  
Green ground, painted with rustic group.
- 924 FLOWER VASE, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, MARK OF 1762.  
Green ground, with figures and flowers.
- 925 EWER AND BASIN, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise ground, with flowers,
- 926 VASE, SÈVRES PORCELAIN, WITH WHITE MARBLE PLINTH: FRENCH, 18th CENTURY.  
Dark blue and gold.
- 927 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue and gold.
- 928 VASE, SÈVRES PORCELAIN, WITH GILT METAL PEDESTAL: FRENCH, 18th CENTURY.  
Painted with sailors taking in merchandise.
- 929 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue and gold.
- 930 VASE, SÈVRES PORCELAIN, WITH WHITE MARBLE PLINTH: FRENCH 18th CENTURY.  
Dark blue and gold.
- 931 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Dark blue and gold.
- 932 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White flutes painted with flowers.
- 933 VASE, SÈVRES PORCELAIN, ON GILT METAL PEDESTAL: FRENCH, 18th CENTURY.  
Painted with marine subjects.
- 934 VASE, SÈVRES PORCELAIN, ON GILT METAL PEDESTAL: FRENCH, 18th CENTURY.  
Painted with marine subjects.
- 935 VASE, SÈVRES PORCELAIN, ON GILT METAL PEDESTAL: FRENCH, 18th CENTURY.  
Painted with marine subjects.
- 936 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White flutes painted with flowers.
- 937 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

- 938 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN:  
FRENCH, MARK OF 1756.  
*Gros bleu* ground, with dolphins on cover, the border of which  
is perforated.
- 939 VASE: SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Bleu du Roi* ground, with marine subjects.
- 940 VASE AND COVER ON GILT METAL STAND, SÈVRES PORCELAIN:  
FRENCH, 18th CENTURY.  
*Gros bleu* ground, with dolphins on the cover, the border of which  
is perforated.
- 941 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground, with roses and lattice-work.
- 942 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground, with roses and powdered gold band.
- 943 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Blue ground, with medallions and roses.
- 944 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, with jewelled bands, gilt, by Le Guay.
- 945 CREAM JUG, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, with jewelled bands, gilt, by Le Guay.
- 946 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, with jewelled bands, gilt, by Le Guay.
- 947 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, with group of satyr and nymph.
- 948 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, with group of river god and nymph.
- 949 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, with group of Venus and Cupids.
- 950 COFFEE CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Pale blue ground, with medallions "en grisaille."
- 951 SUGAR BOWL, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Pale blue ground painted with musical instruments.
- 952 TEA CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Pale blue ground painted with flowers.
- 953 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Pale blue and white, medallion of trophies.
- 954 CUP, COVER, AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green and rose ground, with medallion of Cupid.
- 955 TEAPOT, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, with garlands of flowers on white.
- 956 EWER, SÈVRES PORCELAIN, GILT METAL BASE: FRENCH, 18th CENTURY.  
Painted with roses and cornflowers.
- 957 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Bleu du Roi* ground with Watteau subjects.
- 958 EWER, SÈVRES PORCELAIN, GILT METAL BASE: FRENCH, 18th CENTURY.  
Companion to No. 956.
- 959 TEA SERVICE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Gold stars on a white ground.

- 960 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, with geometric pattern.
- 961 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Turquoise blue ground, with exotic birds.
- 962 COFFEE CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground, painted with roses in garlands.
- 963 BOWL AND COVER, OLD SÈVRES PORCELAIN, WITH GILT METAL MOUNTS: FRENCH, 18th CENTURY.  
Oriental pattern in white, pale salmon colour and gold.
- 964 BOWL AND COVER, OLD SÈVRES PORCELAIN, WITH GILT METAL MOUNTS: FRENCH, 18th CENTURY.  
Oriental pattern in white, pale salmon colour and gold.
- 965 TOILET SERVICE, SÈVRES CHINA: FRENCH, 18th CENTURY.  
Eight boxes and shaving brush in Sèvres china; four glass bottles.
- 966 VASE SUPPORTING A CLOCK, SÈVRES PORCELAIN AND GILT METAL: FRENCH, 18th CENTURY.
- 967 VASE: SÈVRES PORCELAIN.  
Dark blue and gold.
- 968 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Ground *bleu du roi*, with medallions en grisaille.
- 969 VASE AND COVER, SÈVRES PORCELAIN, ON GILT METAL STAND: FRENCH, 18th CENTURY.  
*Bleu du roi* ground, with paintings of fishers hauling their boats.
- 970 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, painted with rustic groups and trophy.
- 971 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 17th CENTURY.  
*Bleu du roi*, with geometric pattern in gold.
- 972 STAND FOR FLOWERS, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 973 STAND FOR FLOWERS, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 974 STAND FOR FLOWERS, "JARDINIÈRE," SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 975 STAND, FOR NIGHTLIGHT, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Green ground, with top formed by a sitting hen.
- 976 PAIR OF EGG CUPS, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 977 FLOWER BASKET, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Perforated work in turquoise blue and gold.
- 978 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground, with festoons of flowers.
- 979 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
*Gros bleu* ground, with birds on white.
- 980 CUP, COVER AND STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground, with gold birds.
- 981 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
White ground, with pink cameo busts.
- 982 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, LATE 18th CENTURY.  
Painted with bust "en grisaille" of Benjamin Franklin.

- 983 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

Blue and gold ground, painted with children gardening.

- 984 BOWL, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

White ground, gold and flowers.

- 985 VASE AND COVER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

*Gros bleu*, white, and gold.

- 986 CUP, COVER, AND STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

*Bleu du roi* ground, birds' eyes and medallions of flowers.

- 987 CUP WITH SOCKETED STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

Medallions and festoons of flowers.

- 988 CUP AND SAUCER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

Green ground with medallion busts.

- 989 CREAM JUG, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

White ground painted with flowers.

- 990 CREAM JUG, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

Pale blue ground, with medallions.

- 991 CREAM EWER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

Scale pattern of blue and gold, with medallions of birds.

- 992 TEA-SERVICE OR "CABARET," PAINTED WITH MARINE SUBJECTS, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

*This service, though painted in imitation of old Dresden, bears the Sèvres mark.*

- 993 EWER AND BASIN, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

Green and gold ground with figure subjects.

- 994 STATUETTE OF CUPID IN WHITE BISCUIT OF SÈVRES, ON PORCELAIN STAND: FRENCH, 18th CENTURY.

- 995 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

*Gros bleu* ground, with rustic groups.

- 996 VASE FOR PERFUMED WATER, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

*Gros bleu* ground, with a scarf ornament in relief.

- 997 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

Pale blue ground, with medallions of fruit and flowers.

- 998 VASE, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

With Medallion group of Mars and Venus.

- 999 VASE AND COVER, MARBLE AND GILT METAL STAND, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

Dark blue and white flutes and gadroons.

- 1000 BOWL, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

*Gros bleu* ground, white and gold spiral ribbon handles.

- 1000a BOWL, SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

*Gros bleu* ground, white and gold spiral ribbon handles.

- 1000b BOWL AND COVER, CHINESE PORCELAIN, MOUNTED IN GILT METAL.

- 1000c BOWL AND COVER, CHINESE PORCELAIN, MOUNTED IN GILT METAL.

## DECORATIVE FURNITURE, BRONZES, &c.

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In this division of the collection the first objects to which attention may be profitably drawn are the wood carvings of Italy. The earliest of these are two chests carved with roses, thistles, and fleur de lys, dating probably from the early part of the 16th century. The console tables supported by boldly carved statues of boys belong probably to the next century, to which date also may be safely assigned the magnificent frame of the Domenichino picture in the N. Gallery, No. 252. This masterpiece, for such it may fairly be termed, is probably due to an artist of Siena, in which city a school of wood carving has for several centuries been established and still flourishes.

The Boule work of the time of Louis XIV. has been so called from the name of the artist who invented and first practised it. André Charles Boule, born at Paris in 1642, was a man of varied talent and well practised in architecture, painting, and other fine arts. The title "sculpteur en mosaïque" which appears in the royal *brevet* granted to him, probably refers to the inlay of tortoiseshell and brass, with which his name is most commonly associated. Of this work numerous and admirable specimens exist in this collection. The fancy and skill of the artist are perhaps most clearly visible in the amusing decorations of the table-tops Nos. 1316-17-18; and the pedestals Nos. 1314, 1319 may be referred to as specimens of a simple method resorted to by Boule for effecting a pleasing variety in objects where general symmetry was essential. This he brought about by alternating, or, as heralds would say, *counter-changing*, the materials of his work, so that tortoiseshell in the one pedestal, coffer, or other object should be represented by metal in the other, and *vice versa*. A variety in Boule work consisted in sometimes backing the tortoiseshell by metal, so as to produce a more brilliant effect of colour, and this practice, more in favour with Boule's successors than with himself, has received the designation of New Boule work.

Attention should be given to No. 1163, the magnificent *escritoire* or writing table made for Stanislaus, King of Poland, by Riesener, an artist of the time of Louis XV. of France. The inlay of wood which forms the main ornament of this table was practised in the 15th and 16th centuries in Tuscany, where many fine specimens may still be found in the choir-seats and sacristies of churches. It was there known as "*intarsiatura*," but in France and this country as *marquetry*; and it was never brought to higher perfection than by Riesener and his contemporary David, by whom the cabinet No. 1154 was wrought.

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- 1001 SET OF DRAWERS, MAHOGANY, AND GILT METAL: FRENCH, 18th CENTURY.  
 1002 SIDE BOARD, MAHOGANY, AND GILT METAL: FRENCH, 18th CENTURY.  
 1003 CABINET, BOULE WORK, WITH MARBLE TOP: FRENCH, 18th CENTURY.

Above the centre panel is a medallion of Henri IV., King of France.

- 1004 CABINET, BOULE WORK, WITH MARBLE TOP: FRENCH, 18th CENTURY.

Above the centre panel is a medallion of Sully, Prime Minister of Henri IV., King of France.

- 1005 STATUETTE, BRONZE, ON VERD ANTIQUE PEDESTAL: FRENCH, 18th CENTURY.

A female Bacchante.

- 1006 STATUETTE, BRONZE, ON VERD ANTIQUE PEDESTAL: FRENCH, 18th CENTURY.

A female Bacchante.

- 1007 STATUETTE, BRONZE, NYMPH BEARING VINE BRANCH: ITALIAN, 16th CENTURY.

- 1008 STATUETTE, BRONZE, NYMPH BEARING VINE BRANCH: ITALIAN, 16th CENTURY.

- 1009 STATUETTE, NYMPH BEARING A VINE BRANCH, BRONZE AND GILT: ITALIAN, 16th CENTURY.

- 1010 STATUETTE, NYMPH BEARING A VINE BRANCH, BRONZE AND GILT. ITALIAN, 16th CENTURY.

- 1011 COFFER AND STAND, OLD BOULE WORK: FRENCH, 17th CENTURY.

This coffer appears to have been made for the King, as seems by the fleur de lys ornament and royal crown.

- 1012 GROUP, BRONZE, VENUS AND ADONIS: ITALIAN, 16th CENTURY.

- 1013 CLOCK, OLD BOULE WORK: FRENCH, 17th CENTURY.

The ornament is a mask surrounded with rays.

- 1014 STATUETTE, BRONZE, VENUS DISARMING CUPID: ITALIAN, 16th CENTURY.

- 1015 CLOCK, TORTOISESHELL AND GILT METAL: FRENCH, 17th CENTURY.

Signed with the maker's name, Thuret.

- 1016 GROUP, BRONZE, PSYCHE DISCOVERING CUPID: FRENCH, 18th CENTURY.

- 1017 CABINET, OLD BOULE WORK, WITH "PAVONAZETTO" MARBLE TOP: FRENCH, 18th CENTURY.

- 1018 CABINET, OLD BOULE WORK, WITH "PAVONAZETTO" MARBLE TOP: FRENCH, 18th CENTURY.

- 1019 CLOCK, LAPIS LAZULI GLOBE AND GILT METAL STATUETTES: FRENCH, 18th CENTURY. BY FALCONNET.

Louis XV. taught by Minerva.

- 1020 CABINET, WOOD MARQUETRY WITH GILT METAL ORNAMENT: FRENCH, 18th CENTURY.

- 1021 SIDE BOARD, MAHOGANY, AND GILT METAL: FRENCH, 18th CENTURY.

- 1022 STATUETTE, BRONZE, REPRESENTING NATURE: FRENCH, 18th CENTURY.

- 1023 STATUETTE, BRONZE, REPRESENTING ART: FRENCH, 18th CENTURY.

- 1024 GROUP, BRONZE: ITALIAN, 16th CENTURY.

Warrior bearing off a captive.

- 1025 GROUP, BRONZE: ITALIAN, 16th CENTURY.

Nessus and Deianira.

- 1026 INKSTAND, JAPANESE LAC, WITH GILT METAL MOUNTS: FRENCH, 18th CENTURY.  
 1027 CANDLESTICK, GILT METAL, FRENCH: 18th CENTURY.  
 1027a CANDLESTICK, GILT METAL, FRENCH: 18th CENTURY.  
 1028 CLOCK, LAPIS LAZULI, BRONZE AND GILT METAL: FRENCH, 18th CENTURY.

The subject is Love and Time.

- 1029 CASKET, OLD BOULE WORK, WITH GILT METAL MOUNTS: FRENCH, 18th CENTURY.  
 1030 CASKET, OLD BOULE WORK, WITH GILT METAL MOUNTS: FRENCH, EARLY 18th CENTURY.  
 1031 CASKET, OLD BOULE WORK, WITH GILT METAL MOUNTS: FRENCH, EARLY 18th CENTURY.  
 1032 STATUETTE, BRONZE, THE "KNIFE GRINDER;" AFTER THE ANTIQUE: ITALIAN, 16th CENTURY.

The original marble statue is in the Uffizi Gallery, Florence.

- 1033 STATUETTE, BRONZE, THE CROUCHING VENUS; AFTER THE ANTIQUE: ITALIAN, 16th CENTURY.

The original marble statue is in the Uffizi Gallery, Florence.

- 1034 CANDELABRUM, THREE BRANCHED, GILT METAL: FRENCH, 18th CENTURY.  
 1035 CANDELABRUM, THREE BRANCHED, GILT METAL: FRENCH, 18th CENTURY.

- 1036 TRIPOD, OLD BOULE WORK: FRENCH, 18th CENTURY.

- 1037 TRIPOD, OLD BOULE WORK: FRENCH, 18th CENTURY.

- 1038 GROUP, BRONZE, ON MARBLE PEDESTAL, THE RAPE OF THE SABINES: ITALIAN, 16th CENTURY.

A reduced copy of the well-known group by John of Bologna.

- 1039 VASE, PORPHYRY, ON MARBLE BASE, WITH GILT METAL ORNAMENT OF SNAKES AND MASK: FRENCH, 17th CENTURY.

- 1040 VASE, PORPHYRY, WITH GILT METAL ORNAMENT OF SNAKES AND MASK: FRENCH, 17th CENTURY.

- 1041 VASE, PORPHYRY, ON MARBLE BASE, WITH GILT METAL ORNAMENT OF SNAKES AND MASK: FRENCH, 17th CENTURY.

This and the two preceding numbers are companion objects.

- 1042 VASE, CUT FROM SOLID PORPHYRY: ITALIAN, 16th CENTURY.

A stone of extreme hardness and, in this instance, of particularly fine quality.

- 1043 VASE, CUT FROM SOLID PORPHYRY: ITALIAN, 16th CENTURY.

Companion to 1042.

- 1044 GROUP, BRONZE, BOREAS AND ORITHYIA: ITALIAN, 16th CENTURY.

- 1044a GROUP, BRONZE, BOREAS AND ORITHYIA: ITALIAN, 16th CENTURY.

- 1045 CLOCK, GILT METAL ON MARBLE BASE, WITH ALLEGORIC FIGURE. FRENCH, 17th CENTURY.

The figure represents Science contemplating a scroll.

- 1046 STATUETTE, BRONZE, HERCULES AND THE ERYMANTHIAN BOAR: ITALIAN, 16th CENTURY.

- 1047 GROUP, GILT BRONZE, HERCULES AND THE CRETAN BULL: ITALIAN, 17th CENTURY.

- 1048 GROUP, BRONZE GILT, HERCULES VANQUISHING NESSUS: ITALIAN, 17th CENTURY.

Copy of the marble group by John of Bologna in the Piazza dell'Indipendenza, Florence.

- 1049 CANDELABRUM, BRONZE AND GILT METAL, ON MARBLE BASE : FRENCH, 18th CENTURY.

Statuette of Cupid, after Falconnet.

- 1050 CABINET, BOULE WORK: FRENCH, 18th CENTURY.

This cabinet is decorated with gilt metal statuettes, in low relief, and medallions of the time of Louis XIV.

- 1051 CABINET, BOULE WORK: FRENCH, 18th CENTURY.

This cabinet is decorated with gilt metal statuettes, in low relief, and Louis XIV. medallions.

- 1052 GROUP, BRONZE, PLUTO AND PROSERPINE : ITALIAN, 16th CENTURY.

- 1053 GROUP, BRONZE, THE BIRTH OF VENUS : ITALIAN, 17th CENTURY.

- 1054 CANDELABRUM, BRONZE AND GILT METAL, ON MARBLE BASE : FRENCH, 18th CENTURY.

Statuette of Psyche, after Falconnet.

- 1055 HORIZONTAL CLOCK, LAPIS LAZULI GLOBE, WITH BRONZE AND GILT METAL STATUETTES: FRENCH, 18th CENTURY.

The group represents Love restraining Time.

- 1056 CABINET, TORTOISESHELL AND GILT METAL, WITH STATUETTES IN HIGH RELIEF: FRENCH, 18th CENTURY.

The medallion on the top of the panel represents the three Fates.

- 1057 CLOCK, STAINED WOOD, WITH STATUETTES OF GILT METAL: FRENCH, 17th CENTURY.

The three Fates are also represented here.

- 1058 BEDSIDE TABLE, MARQUETRY AND GILT METAL, WITH PLAQUES OF SÈVRES PORCELAIN: FRENCH, 18th CENTURY.

- 1059 BEDSIDE TABLE, MARQUETRY OF WOODS WITH PLAQUES OF SÈVRES PORCELAIN, AND MOUNTED IN GILT METAL: FRENCH, 18th CENTURY.

- 1060 CABINET, AMBOYNA WOOD AND GILT METAL: FRENCH, 18th CENTURY.

A medallion in the centre represents a sacrifice to Cupid.

- 1061 VASE, SUPPORTING A CANDELABRUM, BRONZE AND GILT METAL; WROUGHT BY GOUTHIERRE: FRENCH, LATE 18th CENTURY.

- 1062 VASE, SUPPORTING A CANDELABRUM, BRONZE AND GILT METAL WROUGHT BY GOUTHIERRE: FRENCH, LATE 18th CENTURY.

- 1063 CENTRAL TABLE, MAPLE WOOD ORNAMENTED WITH GILT METAL: FRENCH, 18th CENTURY.

- 1064 MUSICAL CLOCK, GILT METAL, WITH FOLIAGE AND STATUETTES: FRENCH, 18th CENTURY.

Signed "Dallié, horloger de Madame la Dauphine."

- 1064a MUSICAL CLOCK, GILT METAL, ORNAMENTED WITH CARVED AND PIERCED WORK: FRENCH, 18th CENTURY.

- 1065 CANDELABRUM, GILT METAL: FRENCH, 18th CENTURY.

- 1066 CANDELABRUM, GILT METAL: FRENCH, 18th CENTURY.

- 1067 CLOCK, GILT METAL, SUPPORTED BY STATUETTES OF THE SAME: FRENCH, DATED 1771.

- 1068 LIBRARY TABLE, TORTOISESHELL AND GILT METAL: FRENCH, 17th CENTURY.

- 1069 CABINET, PANELLED MARQUETRY AND GILT METAL: FRENCH, LATE 18th CENTURY.

- 1070 CANDELABRUM, BRONZE AND GILT METAL, ON MARBLE BASE: FRENCH, 18th CENTURY.

Statuettes of Psyche and Nymph.

- 1071 CANDELABRUM, BRONZE AND GILT METAL, ON MARBLE BASE: FRENCH, 18th CENTURY.  
Statuettes of Cupid and Nymph.
- 1072 CANDELABRUM, BRONZE AND GILT METAL, ON MARBLE BASE: FRENCH, 18th CENTURY.  
Statuettes of Psyche and Nymph with festoons of flowers.
- 1073 CANDELABRUM, BRONZE AND GILT METAL, ON MARBLE PEDESTAL: FRENCH, 18th CENTURY.  
Statuettes of Cupid and Nymph holding vine branches.
- 1074 CANDESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Tripod stand ornamented with festoons and cherubs' heads.
- 1075 CANDESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Tripod stand ornamented with festoons and cherubs' heads.
- 1076 CANDESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Tripod stand ornamented with festoons and cherubs' heads.
- 1077 CANDESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Tripod stand ornamented with festoons and cherubs' heads.
- 1078 CANDELABRUM, GILT METAL: FRENCH, 18th CENTURY.  
Tripod stand and vase festooned with fruits.
- 1079 CANDELABRUM, GILT METAL: FRENCH, 18th CENTURY.  
Tripod stand and vase festooned with fruits.
- 1080 CANDESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Female Hermes and Dolphin.
- 1081 CANDESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Female Hermes and Dolphin.
- 1082 TABLE, CARVED AND GILT METAL, WITH GREEN PORPHYRY SLAB: FRENCH, EARLY 18th CENTURY.
- 1083 TABLE, CARVED AND GILT METAL, WITH GREEN PORPHYRY SLAB: FRENCH, EARLY 18th CENTURY.
- 1084 TABLE, WOOD, WITH GILT METAL MOUNTS AND RED PORPHYRY SLAB: FRENCH, 18th CENTURY.
- 1085 STANDISH, GILT METAL: FRENCH, 18th CENTURY.  
Supported on four eagles; the lid opens with a spring. Pompeian urns contain ink, and it is ornamented with medallions and cameos.
- 1086 SET OF SHELVES, MARQUETRY, ORNAMENTED WITH GILT METAL AND WEDGWOOD MEDALLIONS: FRENCH, 18th CENTURY.
- 1087 CANDESTICK, GILT METAL: FRENCH, 17th CENTURY.
- 1088 CANDESTICK, GILT METAL: FRENCH, 17th CENTURY.
- 1089 GROUP IN BRONZE, CUPID VANQUISHING PAN: ITALIAN, 18th CENTURY. BY GIAN-GIACOMO CAFFIERI (1723-1792).
- 1090 CABINET WITH MARBLE TOP, MARQUETRY, AND GILT METAL: FRENCH, 18th CENTURY, BY FOULET.
- 1091 HORIZONTAL CLOCK, WITH GILT METAL STATUETTES: FRENCH, 18th CENTURY.  
The subject represents the toilet of Venus.
- 1092 CANDELABRUM, GILT METAL: FRENCH, 18th CENTURY.  
Statuettes of Cupids supporting lily stems.
- 1093 CANDELABRUM, GILT METAL: FRENCH, 18th CENTURY.  
Statuettes of Cupids supporting lily stems.
- 1094 STATUETTE OF ELEPHANT, ENAMELLED ON METAL: CHINESE.  
The housings and stand are ornamented with champlevé and cloisonné enamel.

- 1095 STATUETTE OF ELEPHANT, ENAMELLED ON METAL: CHINESE.  
The housings and stand are ornamented with *champlevé* and *cloisonné* enamel.
- 1096 VASE, BRONZE, WITH GILT ORNAMENT IN RELIEF: CHINESE.
- 1097 VASE, BRONZE, WITH GILT ORNAMENT IN RELIEF: CHINESE.
- 1098 VASE, CHAMPLEVÉ AND CLOISONNÉ ENAMEL: CHINESE.
- 1099 PRICKET CANDLESTICK, SILVER AND CLOISONNÉ ENAMEL: CHINESE.
- 1100 PRICKET CANDLESTICK, SILVER AND CLOISONNÉ ENAMEL: CHINESE.
- 1101 CASE FOR PERFUMES, CHASED GILT METAL: CHINESE.  
The ornament represents dragons in water.
- 1102 VASE, PERFORATED GILT METAL AND CLOISONNÉ ENAMEL: CHINESE.
- 1103 VASE, PERFORATED GILT METAL AND CLOISONNÉ ENAMEL: CHINESE.
- 1104 BOWL AND COVER: CHINESE PORCELAIN, MOUNTED IN GILT METAL.
- 1104a BOWL AND COVER: CHINESE PORCELAIN, MOUNTED IN GILT METAL.
- 1105 GROUP, BRONZE, COPY FROM THE ANTIQUE: ITALIAN, 16th CENTURY.
- 1106 GROUP, BRONZE, COPY FROM THE ANTIQUE: ITALIAN, 16th CENTURY.  
Copies from the marble *colossi* on the Quirinal Hill, Rome.
- 1107 STATUETTE, BRONZE, COPY FROM THE ANTIQUE: ITALIAN, 16th CENTURY.
- 1108 STATUETTE, BRONZE, COPY FROM THE ANTIQUE: ITALIAN, 16th CENTURY.
- 1109 CANDLESTICK, GILT METAL, WITH SILVER STATUETTE: FRENCH, 18th CENTURY.
- 1110 CANDLESTICK, GILT METAL, WITH SILVER STATUETTE: FRENCH, 18th CENTURY.
- 1111 CABINET, MAHOGANY WITH PLAQUES OF SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 1112 CABINET, INLAY OF WOOD WITH PLAQUES OF SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 1113 CABINET, AMBOYNA WOOD AND GILT METAL, WITH PLAQUES OF SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
The medallions are painted with pastoral subjects.
- 1114 VASE: CHINESE PORCELAIN.
- 1115 VASE: CHINESE PORCELAIN.
- 1116 CIRCULAR TABLE, INLAY OF WOODS, WITH SÈVRES PORCELAIN: FRENCH, 18th CENTURY.
- 1117 CABINET, INLAY OF WOODS, WITH PLAQUES OF SÈVRES PORCELAIN AND GILT METAL: FRENCH, 18th CENTURY.
- 1118 CABINET, MAHOGANY, WITH GILT METAL ORNAMENT: FRENCH, 18th CENTURY.
- 1119 CABINET, MARQUETRY, AND GILT METAL: FRENCH, 18th CENTURY.  
A medallion in the centre represents a sacrifice to Cupid.
- 1120 CABINET, WOOD AND PLAQUES OF SÈVRES PORCELAIN, WITH GILT METAL ORNAMENTS: FRENCH, 18th CENTURY.
- 1121 TABLE ON MAHOGANY PILLAR WITH TOP OF SÈVRES PORCELAIN: FRENCH, 18th CENTURY.  
Painted with birds.
- 1122 TABLE, MARQUETRY AND GILT METAL, WITH PLAQUES OF SÈVRES PORCELAIN: FRENCH, LATE 18th CENTURY.  
Painted with garlands of flowers.

- 1123 TABLE OF VARIOUS WOODS, WITH TOP OF SÈVRES PORCELAIN :  
FRENCH, 18th CENTURY.  
*Rose du Barry* ground, with rustics drinking.
- 1124 CABINET: WOOD MARQUETRY WITH GILT METAL ORNAMENT :  
FRENCH, 18th CENTURY.
- 1125 TABLE, JAPANESE LAC AND GILT METAL MOUNTS: FRENCH, 18th  
CENTURY.
- 1126 TABLE, MARQUETRY OF WOODS, QUATREFOIL PATTERN, WITH GILT  
METAL ORNAMENT: FRENCH, 18th CENTURY.
- 1127 COFFER, LAPIS LAZULI, WITH GILT METAL MOUNTS : FRENCH, 18th  
CENTURY.  
Small figures in full relief compose the ornament.
- 1128 BEDSIDE TABLE, MARQUETRY AND GILT METAL : FRENCH, 18th  
CENTURY.
- 1129 BEDSIDE TABLE, MAHOGANY, AND GILT METAL MOUNTS AND RAIL:  
FRENCH, 18th CENTURY.
- 1130 CIRCULAR TABLE, MAHOGANY, WITH PLAQUES OF SÈVRES PORCELAIN,  
AND MOUNTED IN GILT METAL: FRENCH, 18th CENTURY.  
In the centre of the table are the initials M. L. C. formed in  
flowers.
- 1131 WRITING TABLE, MARQUETRY AND GILT METAL MOUNTS: FRENCH  
18th CENTURY.
- 1132 INKSTAND, SÈVRES PORCELAIN, MOUNTED IN GILT METAL: FRENCH,  
18th CENTURY.  
Turquoise blue ground.
- 1133 CHAIR, WOOD CARVED IN OPEN WORK AND GILT, CUT VELVET  
BROCADE: ITALIAN, 16th CENTURY.
- 1134 SOFA, CARVED AND GILT WOOD: FRENCH, EARLY 18th CENTURY.
- 1135 CHAIR, CARVED AND GILT WOOD: FRENCH, EARLY 18th CENTURY.
- 1136 CHAIR, CARVED AND GILT WOOD, TAPESTRY OF BEAUVAIS: FRENCH,  
18th CENTURY.
- 1137 SOFA, CARVED AND GILT WOOD, TAPESTRY OF BEAUVAIS: FRENCH,  
18th CENTURY.
- 1138 CHAIR, CARVED AND GILT WOOD, TAPESTRY OF BEAUVAIS: FRENCH,  
18th CENTURY.
- 1139 STATUETTE, BRONZE, A RIVER GODDESS : FRENCH, PRESENT  
CENTURY.
- 1140 GROUP IN BRONZE, HERCULES AND THE NEMEAN LION : ITALIAN  
16th CENTURY.
- 1141 CANDELABRUM, BRONZE AND GILT METAL: FRENCH, 18th CENTURY.  
Statuette of Satyr.
- 1142 CANDELABRUM, BRONZE AND GILT METAL: FRENCH, 18th CENTURY.  
Statuette of Satyr.
- 1143 GROUP, BRONZE, CHILDREN AT PLAY: ITALIAN, 16th CENTURY.
- 1144 GROUP, BRONZE, BOY AND DOG: ITALIAN, 16th CENTURY.
- 1145 GROUP, BRONZE, BOY AND SWAN: ITALIAN, 16th CENTURY.
- 1146 GROUP, BRONZE, CHILDREN AT PLAY: ITALIAN, 16th CENTURY.
- 1147 BOOK-CASE, MARQUETRY AND GILT METAL, WITH MARBLE TOP:  
FRENCH, 18th CENTURY.
- 1148 CABINET WITH MARBLE TOP, MARQUETRY AND GILT METAL:  
FRENCH, 18th CENTURY.
- 1149 STATUETTE, BRONZE, THE MUSE URANIA: ITALIAN, 16th CENTURY.
- 1150 STATUETTE, BRONZE, THE MUSE CLIO: ITALIAN, 16th CENTURY.

- 1151 STATUETTE, BRONZE, THE DANCING FAUN: ITALIAN, 16th CENTURY.
- 1152 CHEST OF DRAWERS, MAHOGANY AND GILT METAL: FRENCH, 18th CENTURY.
- 1153 INKSTAND, SÈVRES PORCELAIN, MOUNTED IN GILT METAL: FRENCH, 18th CENTURY.
- 1154 UPRIGHT CABINET, MARQUETRY AND GILT METAL ORNAMENT AND MOUNTS: FRENCH, LATE 18th CENTURY.  
The marquetry is by David.
- 1155 STATUETTE, BRONZE, INFANT SATYR SUPPORTING TWO LIGHTS: FRENCH, 17th CENTURY.
- 1156 STATUETTE, BRONZE, CHILD BEARING DOG AND BIRD: FRENCH, 17th CENTURY.
- 1157 CABINET, MARQUETRY AND GILT METAL: FRENCH, LATE 18th CENTURY.  
Geometric pattern, with central group of flowers and bagpipes.
- 1158 TABLE, WOOD VARNISHED, WITH GILT METAL MOUNTS: FRENCH, LATTER HALF OF 17th CENTURY.  
This varnish, called from the name of its inventor, "Vernis Martin," was much used for snuff boxes and other small articles.
- 1159 BOOKSHELVES, WOOD VARNISHED, WITH GILT METAL MOUNTS: FRENCH, LATTER HALF OF 17th CENTURY.  
The figures represent Cupid and Psyche, peace and war.
- 1160 INKSTAND, WOOD VARNISHED, WITH GILT METAL MOUNTS: FRENCH, LATTER HALF OF 17th CENTURY.  
Boat-shaped, the prow and stern supported by mermaids.
- 1161 ALLEGORIC GROUP, BRONZE, THE YOUTHFUL LOUIS XV.: FRENCH, EARLY 18th CENTURY.
- 1162 GROUP, BRONZE: ITALIAN, 16th CENTURY.  
Warrior bearing off a captive.
- 1163 WRITING TABLE OR BUREAU, MARQUETRY AND GILT METAL: FRENCH, LATE 18th CENTURY.  
This fine piece of workmanship was made by Riesener for Stanislaus, King of Poland.
- 1164 GROUP, GILT BRONZE, THE HORSES OF MARLI: FRENCH, 17th CENTURY.
- 1165 GROUP, GILT BRONZE, THE HORSES OF MARLI: FRENCH, 17th CENTURY.
- 1166 WINGED CABINET, BOULE WORK: FRENCH, 18th CENTURY.  
This cabinet is ornamented in gilt metal, and on the centre panel is a representation of the departure of Helen.
- 1166A WINGED CABINET, BOULE WORK: FRENCH, 18th CENTURY.  
This cabinet is ornamented in gilt metal, and on the centre panel is a representation of the departure of Helen.
- 1167 CABINET, OLD BOULE WORK, WITH GILT METAL FIGURES: FRENCH, 17th CENTURY.
- 1168 CABINET, OLD BOULE WORK, WITH GILT METAL FIGURES: FRENCH, 17th CENTURY.
- 1169 CANDLESTICK, GILT METAL BASE, WITH BRONZE STATUETTES: FRENCH, 18th CENTURY.
- 1170 CANDLESTICK, GILT METAL BASE, WITH BRONZE STATUETTES: FRENCH, 18th CENTURY.
- 1171 TOILET MIRROR, TORTOISESHELL AND GILT METAL, OLD BOULE WORK: FRENCH, 18th CENTURY.  
Belonging formerly to a noble French family.

- 1172 CASKET, DAMASCENED STEEL AND GOLD: ITALIAN, 16th CENTURY.
- 1173 PEDESTAL, BRONZE AND GILT METAL, WITH IVORY STATUETTES: FRENCH, 18th CENTURY.
- 1174 CASKET, TORTOISESHELL AND GILT METAL, OLD BOULN WORK: FRENCH, LATE 17th CENTURY.
- 1175 COFFRET, TORTOISESHELL, INCRUSTED WITH GOLD.  
The panels are decorated with architectural designs in low relief.
- 1176 PEDESTAL, BRONZE AND GILT METAL, WITH IVORY STATUETTES: FRENCH, 18th CENTURY.
- 1177 COFFER, OLD BOULE WORK: FRENCH, 18th CENTURY.
- 1178 STANDISH, BOULE WORK: FRENCH, DATED 1710.  
Belonging formerly to the College of Surgeons in France.
- 1179 TABLE CLOCK, SILVER, PARCEL GILT ON IVORY DRUM: GERMAN, 16th CENTURY.  
Drum carved with figures of Neptune and Amphitrite, Sea Monsters, &c.
- 1180 TOBACCO GRATER, BOXWOOD, CARVED IN LOW RELIEF: FRENCH, 17th CENTURY.
- 1181 TOBACCO GRATER, IVORY, CARVED IN LOW RELIEF: FRENCH, 17th CENTURY.
- 1182 STATUETTE, BRONZE: FRENCH, PRESENT CENTURY.  
The Empress Josephine represented as the Genius of Painting.
- 1183 CASKET, OLD BOULE WORK, IMITATION CHINESE STYLE: FRENCH, LATE 17th CENTURY.
- 1184 STATUETTE, BRONZE: FRENCH, PRESENT CENTURY.  
The Emperor Napoleon represented as the Protector of Art and Science.
- 1185 IVORY GROUP IN HIGH RELIEF, THE TOILET OF VENUS: FRENCH 17th CENTURY.
- 1186 IVORY CARVING IN HIGH RELIEF, SATYRS AND NYMPHS: ITALIAN, 16th CENTURY.
- 1187 DIPTYCH, CARVED IVORY, REPRESENTING SCENES FROM THE OLD AND NEW TESTAMENT: GERMAN, END OF 18th CENTURY.
- 1188 INKSTAND, TORTOISESHELL, INCRUSTED WITH GOLD: NEAPOLITAN, 18th CENTURY.  
The maker's name was Sarao, and is shown in piqué work under the bell.
- 1189 CANDELABRUM, STEEL AND GILT METAL: FRENCH, 18th CENTURY.  
Supported on an ovoid vase ornamented with grapes, festoons, and masks.
- 1190 LIONESS IN BRONZE: ITALIAN, 18th CENTURY.
- 1191 CANDLESTICK, BRONZE: ITALIAN, 16th CENTURY.  
Supported on hermes of children.
- 1192 CANDLESTICK, BRONZE: ITALIAN, 16th CENTURY.  
Supported on hermes of children.
- 1193 INKSTAND, BRONZE: ITALIAN, 16th CENTURY.  
Supported by three nude boys on the cover is a female figure with armorial shield.
- 1194 BUST, BRONZE, ON PORPHYRY PEDESTAL: ITALIAN, 16th CENTURY.  
Male bearded bust in armour.
- 1195 GROUP, BRONZE: ITALIAN, 16th CENTURY.
- 1196 BUST, BRONZE, A ROMAN POET, ON MARBLE PEDESTAL: ITALIAN, 16th CENTURY.
- 1197 BUST, BRONZE, A ROMAN POET, ON MARBLE PEDESTAL: ITALIAN, 16th CENTURY.



- 1198 STATUETTE, BRONZE, INFANT BACCHUS: ITALIAN, 16th CENTURY.
- 1199 STATUETTE, BRONZE, INFANT CUPID: ITALIAN, 16th CENTURY.
- 1200 CANDELABRUM, STEEL AND GILT METAL: FRENCH, 18th CENTURY.  
Supported on an ovoid vase ornamented with grapes, festoons and masks.
- 1201 GROUP, GILT METAL, ON VERD ANTIQUE PEDESTAL: ITALIAN, 16th CENTURY.  
Nessus and Deianira.
- 1202 STATUETTE, BRONZE: ITALIAN, 16th CENTURY.  
Venus Anadyomene.
- 1203 STATUETTE, BRONZE, PARCEL GILT: ITALIAN, 16th CENTURY.  
Seated female figure.
- 1204 STATUETTE, BRONZE, PARCEL GILT: ITALIAN, 16th CENTURY.
- 1205 STATUETTE, BRONZE, A COMBATANT, COPY FROM THE ANTIQUE: ITALIAN, 16th CENTURY.
- 1206 STATUETTE, BRONZE, A COMBATANT, COPY FROM THE ANTIQUE: ITALIAN, 16th CENTURY.
- 1207 GROUP, BRONZE, NESSUS AND DEIANIRA: ITALIAN, 16th CENTURY.
- 1208 CANDELABRUM, GILT BRONZE: FRENCH, EARLY 18th CENTURY.  
A kneeling boy.
- 1209 CANDELABRUM, GILT BRONZE: FRENCH, EARLY 18th CENTURY.  
Boy blowing a conch shell.
- 1210 PEDESTAL, BRONZE, SUPPORTED BY SATYRS: ITALIAN, 16th CENTURY.  
Surmounted by a bronze statuette of Cupid standing on a dolphin.
- 1211 STATUETTE, BRONZE: FRENCH, 18th CENTURY.  
Boy holding conch shell.
- 1212 STATUETTE, BRONZE: FRENCH, 18th CENTURY.  
Boy sounding horn.
- 1213 STATUETTE, BRONZE: FRENCH, 18th CENTURY.  
Boy playing triangle.
- 1214 STATUETTE, BRONZE: FRENCH, 18th CENTURY.  
Boy playing pipe.
- 1215 STATUETTE, MARBLE: FRENCH, 18th CENTURY.  
Venus playing with Cupid.
- 1216 STATUETTE, MARBLE: FRENCH, 18th CENTURY.  
Venus giving grapes to Cupid.
- 1217 STATUETTE, MARBLE: FRENCH, 18th CENTURY.  
Venus nursing Cupid.
- 1218 STATUETTE, MARBLE: FRENCH, 18th CENTURY.  
Venus chastising Cupid.
- 1219 VASE, WHITE MARBLE AND GILT METAL: FRENCH, PRESENT CENTURY.  
Amphora supported on three hermes of satyrs.
- 1220 STATUETTE, BRONZE, INFANT BACCHUS: ITALIAN, 16th CENTURY.
- 1221 STATUETTE, BRONZE, INFANT CUPID: ITALIAN, 16th CENTURY.
- 1222 VASE, WHITE MARBLE, WITH GILT METAL STATUETTES: FRENCH, 18th CENTURY.  
The ornaments are cornucopias and infant marine deities.
- 1223 VASE, WHITE MARBLE, WITH GILT METAL STATUETTES: FRENCH, 18th CENTURY.  
The ornaments are cornucopias and infant marine deities.

- 1224 VASE AND COVER, ALABASTER, MOUNTED IN GILT METAL: FRENCH, 18th CENTURY.**
- 1225 GROUP, BRONZE, HERCULES SLAYING NESSUS: FRENCH, 17th CENTURY.**
- 1226 BOWL, SILVER GILT, BEATEN WORK, ON GILT WOODEN STAND: GERMAN.**
- 1227 EWER AND BASIN, SILVER, WITH BEATEN AND CHASED ORNAMENT: FRENCH, 18th CENTURY.**
- 1228 CANDLESTICK, GILT METAL: FRENCH, 18th CENTURY.**  
Three female figures supporting a basket of grapes.
- 1229 EWER AND BASIN, SILVER GILT, WITH BEATEN AND CHASED FOLIAGE ORNAMENT: FRENCH, 18th CENTURY.**  
The border of roses on the ewer is beaten, that on the basin chased.
- 1230 CANDLESTICK, GILT METAL: FRENCH, 18th CENTURY.**  
Three female figures supporting a basket of grapes.
- 1231 EWER AND BASIN, SILVER, BEATEN WORK: FRENCH, 18th CENTURY.**  
Border of shells and seaweed ornament.
- 1232 BOWL, COVER, AND STAND, SILVER GILT: FRENCH, 18th CENTURY.**
- 1233 EWER AND COVER ON OPEN WORK-STAND, SILVER GILT: ENGLISH, 18th CENTURY.**
- 1234 EWER AND COVER ON OPEN WORK-STAND, SILVER GILT: ENGLISH, 18th CENTURY.**
- 1235 DRINKING CUP, AN OSTRICH, SILVER GILT: GERMAN, END OF 16th CENTURY.**
- 1236 BOWL, COVER, AND STAND, SILVER, CHASED AND BEATEN WORK: FRENCH, 18th CENTURY.**  
A medallion of Queen Anne is let into the cover.
- 1237 CANDLESTICK, GILT METAL: FRENCH, 18th CENTURY.**  
Three female figures supporting a basket of grapes.
- 1238 EWER AND BASIN, SILVER GILT, BEATEN WORK: FRENCH, 18th CENTURY.**  
Border of swans as ornament.
- 1239 CANDLESTICK, GILT METAL: FRENCH, 18th CENTURY.**
- 1240 VASE AND STAND, SILVER PARCEL GILT: ENGLISH, 18th CENTURY.**  
Bowl, shell-shaped, with medallions on base.
- 1241 EWER AND BASIN, SILVER: FRENCH, 18th CENTURY.**  
Festoons and foliage ornament in beaten work.
- 1242 VASE AND STAND, SILVER PARCEL GILT: ENGLISH, 18th CENTURY.**  
With shell-shaped bowl, and medallions on base.
- 1243 BOWL, ROCK CRYSTAL, WITH ENAMELLED GOLD COVER: PERSIAN.**
- 1244 BOWL, ROCK CRYSTAL, MOUNTED IN GILT METAL: GERMAN, 16th CENTURY.**
- 1245 JUG, GLASS, PAINTED IN ENAMEL: GERMAN.**
- 1246 MIRROR, SILVER MOUNT, CHASED OPEN WORK: FLORENTINE WORK, 17th CENTURY.**  
An inscription on the back with the maker's name, Bernardo Cennini, has the date CCMCCLI.
- 1247 CLOCK, SILVER GILT AND ENAMEL: GERMAN, 16th CENTURY.**  
This remarkable specimen of metal work consists of a lobed circular base, supported on the backs of couchant dogs, and covered with a profusion of Renaissance ornament and statuettes. The clock movement is horizontal, forming the base of a three sided canopy, beneath which is the statuette of a German emperor seated on a lion. The panels are everywhere covered with translucent enamels and astronomic medallions.

- 1248 **STAND FOR HOLY WATER, "BÉNITIER," SILVER GILT: FRENCH, 17th CENTURY.**  
St. John baptising our Saviour, in embossed work, and ornaments of scroll foliage.
- 1249 **VASE, SILVER GILT: FRENCH, 18th CENTURY.**  
Carved foliage, kneeling man supporting a shell.
- 1250 **PEDESTAL, GILT METAL: FRENCH, 17th CENTURY.**  
Twining serpents.
- 1251 **VASE AND COVER, ORIENTAL PORCELAIN, AND GILT METAL MOUNTS.**
- 1252 **VASE, ORIENTAL PORCELAIN, WITH GILT METAL MOUNTS: FRENCH, LATE 17th CENTURY.**  
Pale green.
- 1253 **EWER, ORIENTAL PORCELAIN, WITH GILT METAL MOUNTS: FRENCH, LATE 17th CENTURY.**  
Pale green.
- 1254 **EWER, ORIENTAL PORCELAIN, WITH GILT METAL MOUNTS: FRENCH, LATE 17th CENTURY.**  
Sea green, with imitative coral branch handles.
- 1255 **CASTER, SILVER: ITALIAN, 17th CENTURY.**  
The pedestal is carved and chased; the ornament is a strap and scroll foliage.
- 1256 **CHAMBER CANDLESTICK, LACQUERED WARE AND GILT METAL: FRENCH, LATE 18th CENTURY.**  
The bowl is lacquered, and the extinguisher in the shape of a Pompeian urn.
- 1257 **PLAQUE, GILT METAL, IN HIGH RELIEF: FRENCH, 18th CENTURY.**  
Represents a group of musical instruments, and has most likely been intended for the centre ornament of a cabinet.
- 1258 **PLAQUE, GILT METAL, IN HIGH RELIEF: FRENCH, 18th CENTURY.**  
This represents doves, arrows, torches, and emblems of heathen deities.
- 1259 **CANDELABRUM, BRONZE AND GILT METAL: FRENCH, 18th CENTURY.**  
Statuette of Huntress.
- 1260 **CANDELABRUM, BRONZE AND GILT METAL: FRENCH, 18th CENTURY.**  
Statuette of Huntress.
- 1261 **CHAMBER CANDLESTICK, SILVER GILT: 18th CENTURY.**
- 1262 **CHAMBER CANDLESTICK, SILVER, CHASED AND BEATEN WORK: FRENCH, 18th CENTURY.**
- 1263 **INKSTAND AND CANDELABRUM, SILVER GILT: FRENCH, PRESENT CENTURY.**  
Pompeian vases contain the ink and sand.
- 1264 **CANDELABRUM, BRONZE AND GILT METAL, ON MARBLE PEDESTAL: FRENCH, 18th CENTURY.**  
Statuettes of Cupid and Nymph holding vine branches.
- 1265 **CANDELABRUM, BRONZE AND GILT METAL, ON MARBLE PEDESTAL: FRENCH, 18th CENTURY.**  
Statuettes of Cupid and Nymph holding vine branches.
- 1266 **BOWL, SILVER GILT, BEATEN WORK: RUSSIAN, 18th CENTURY.**  
Engraved with coats of arms, and a medallion of Catherine, Empress of Russia.
- 1267 **CASE FOR BURNING PERFUMES, GILT METAL: FRENCH, 18th CENTURY.**

- 1268 BOWL, SILVER GILT, BEATEN WORK: RUSSIAN, DATED 1753.
- 1269 VASE, ORIENTAL PORCELAIN AND GILT METAL MOUNTS.
- 1270 VASE, DERBYSHIRE SPAR, WITH GILT METAL ORNAMENT: FRENCH, 18th CENTURY.  
Female bust on handles.
- 1271 VASE, DERBYSHIRE SPAR, WITH GILT METAL ORNAMENT: FRENCH, 18th CENTURY.  
Female bust on handles.
- 1272 EWER, DERBYSHIRE SPAR, WITH GILT METAL ORNAMENT: FRENCH, 18th CENTURY.  
The handle is ornamented with a female satyr.
- 1273 EWER, MALACHITE AND GILT METAL: FRENCH, 18th CENTURY,  
A Triton is coiled round the neck of the vase.
- 1274 EWER, MALACHITE AND GILT METAL: FRENCH, 18th CENTURY.  
A Triton is coiled round the neck of the vase.
- 1275 VASE AND COVER, SICILIAN JASPER, WITH GILT METAL MOUNT, AND ORNAMENT IN RELIEF: FRENCH, 18th CENTURY.  
The ornament is composed of foliage and infant fauns.
- 1276 VASE AND COVER, SICILIAN JASPER, WITH GILT METAL MOUNT AND ORNAMENT IN RELIEF: FRENCH, 18th CENTURY.  
The ornament is composed of foliage and infant fauns.
- 1277 VASE, JASPER, ON GILT METAL TRIPOD STAND: FRENCH, 18th CENTURY.  
The ornament is composed of satyrs' heads, festoons of grapes, and a serpent twining.
- 1278 CHIMNEY ORNAMENT, OR CANDLESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Three children supporting a cannon.
- 1279 CHIMNEY ORNAMENT, OR CANDLESTICK, GILT METAL: FRENCH, 18th CENTURY.  
Three children supporting a cannon.
- 1280 CANDELABRUM, BRONZE, ON SPAR AND GILT METAL BASE: FRENCH, PRESENT CENTURY.  
Statuette of Infant Satyr.
- 1281 CANDELABRUM, BRONZE, ON SPAR AND GILT METAL BASE: FRENCH, PRESENT CENTURY.  
Statuette of Infant Satyr.
- 1282 TRIPOD TAZZA, BRECCIA MARBLE AND GILT METAL MOUNTS: FRENCH, 18th CENTURY.  
Rams' heads and feet, and ornament of snake.
- 1283 TRIPOD TAZZA, BRECCIA MARBLE AND GILT METAL MOUNTS: FRENCH, 18th CENTURY.  
Rams' heads and feet, and ornament of snake.
- 1284 TRIPOD VASE, RUSSIAN MARBLE, WITH GILT METAL MOUNTS: FRENCH, PRESENT CENTURY.  
The ornament is composed of infant satyrs and rams' heads in full relief.
- 1285 TRIPOD VASE, RUSSIAN MARBLE, WITH GILT METAL MOUNTS: FRENCH, PRESENT CENTURY.  
The ornament is composed of infant satyrs and rams' heads in full relief.
- 1286 PAIR OF EWERS, LAPIS LAZULI, MOUNTED IN SILVER GILT: FRENCH, 18th CENTURY.
- 1287 GROUP, BRONZE, HERCULES OVERCOMING ANTEUS: ITALIAN, 16th CENTURY.
- 1288 VASE, SEA-GREEN, ORIENTAL PORCELAIN, GILT METAL MOUNTS: FRENCH, 18th CENTURY.

- 1289 VASE, SEA-GREEN, ORIENTAL PORCELAIN, GILT METAL MOUNTS: FRENCH, 18th CENTURY.
- 1290 CLOCK, SUPPORTED ON SPHINXES OF GILT METAL: FRENCH, EARLY PRESENT CENTURY.
- 1291 CABINET, BOULE WORK: FRENCH, 18th CENTURY.  
With figure of Winter in gilt metal.
- 1292 CABINET, BOULE WORK: FRENCH, 18th CENTURY.  
With figure of Autumn in gilt metal.
- 1293 CABINET, EBONY AND GILT METAL: FRENCH, 18th CENTURY.  
Ornamented with Boule plaques, pietra-dura, and medallion of Euterpe.
- 1294 CABINET, EBONY AND GILT METAL: FRENCH, 18th CENTURY.  
Ornamented with Boule plaques, pietra-dura, and classic medallion.
- 1295 CABINET, MAHOGANY, AND GILT METAL: FRENCH, PRESENT CENTURY.
- 1296 CIPPUS, OR FRAGMENTARY COLUMN, EBONY FLUTED AND WREATHED WITH GILT METAL: FRENCH, 18th CENTURY.
- 1297 CIPPUS, OR FRAGMENTARY COLUMN, EBONY FLUTED AND WREATHED WITH GILT METAL: FRENCH, 18th CENTURY.
- 1298 VASE, AFRICAN PORPHYRY, FESTOONED WITH GILT METAL: FRENCH, PRESENT CENTURY.
- 1299 VASE, AFRICAN PORPHYRY FESTOONED WITH GILT METAL: FRENCH, PRESENT CENTURY.
- 1300 CIPPUS, OR FRAGMENTARY COLUMN: EBONY FLUTED AND WREATHED WITH GILT METAL: FRENCH, 18th CENTURY.
- 1301 CIPPUS, OR FRAGMENTARY COLUMN: EBONY FLUTED AND WREATHED WITH GILT METAL: FRENCH, 18th CENTURY.
- 1302 VASE, AFRICAN PORPHYRY: ITALIAN, 16th CENTURY.
- 1303 VASE, AFRICAN PORPHYRY: ITALIAN, 16th CENTURY.
- 1304 ASTRONOMIC CLOCK, INLAID WOOD AND GILT METAL: FRENCH, 18th CENTURY.  
Ornamented with flowers, scientific and rustic implements in high relief.
- 1305 CABINET, TORTOISESHELL AND GILT METAL, OLD BOULE WORK: FRENCH, LATE 17th CENTURY.  
Ornamented with groups of Apollo and Daphne, Apollo and Marsyas, and figures of the four seasons.
- 1306 CABINET, TORTOISESHELL AND GILT METAL, OLD BOULE WORK: FRENCH, LATE 17th CENTURY.  
Ornamented with groups of Apollo and Daphne, Apollo and Marsyas, and figures of the four seasons.
- 1307 CABINET, TORTOISESHELL AND GILT METAL, OLD BOULE WORK: FRENCH, 17th CENTURY.  
With bust medallions on centre panel.
- 1308 CLOCK WITH BOULE PEDESTAL AND CASE ORNAMENTED WITH GILT METAL: FRENCH, 17th CENTURY.
- 1309 ASTRONOMIC CLOCK, INLAY OF WOOD, ORNAMENTED WITH GILT METAL: FRENCH, LATE 17th CENTURY.
- 1310 STATUETTE, MARBLE, A BACCHANTE BEARING AN EWER: FRENCH, 18th CENTURY.
- 1311 STATUETTE, MARBLE, A BACCHANTE HOLDING GRAPES: FRENCH, 18th CENTURY.

- 1312 STANDISH, PORPHYRY BASE, MOUNTED ON GILT METAL: ITALIAN, 16th CENTURY.**  
The inkstand and other furniture are of rare marbles; the mountings of the base contain antique cameos; the arms are those of Pope Pius the Sixth, to whom this inkstand is said to have been presented by the Emperor Napoleon.
- 1313 VASE, BRONZE, ON SERPENTINE MARBLE PEDESTAL: FRENCH, PRESENT CENTURY.**  
A marine triumph in low relief.
- 1313A VASE, BRONZE, ON SERPENTINE MARBLE PEDESTAL: FRENCH, PRESENT CENTURY.**  
A marine triumph in low relief.
- 1314 PEDESTAL, OLD BOULE WORK: FRENCH, 17th CENTURY.**
- 1315 LIBRARY TABLE, TORTOISESHELL, INLAID WITH BRASS AND WHITE METAL: FRENCH, 17th CENTURY.**
- 1316 TABLE, OLD BOULE WORK: FRENCH, 17th CENTURY.**  
The ornament of the table-top is of a singularly bold character.
- 1317 TABLE, OLD BOULE WORK: FRENCH, 17th CENTURY.**  
The ornament of the table-top is of a singularly bold character.
- 1318 CONSOLE TABLE, BOULE WORK: FRENCH, 17th CENTURY.**  
The style of ornament is similar to that of the two preceding numbers.
- 1319 PEDESTAL, OLD BOULE WORK: FRENCH, 17th CENTURY.**
- 1320 CHEST OF DRAWERS, OLD BOULE WORK: FRENCH, 17th CENTURY.**
- 1321 STATUETTE, MARBLE, A VEILED WOMAN, BY RAFFAELLE MONTI: ITALIAN, PRESENT CENTURY.**
- 1322 GROUP BRONZE, HERCULES VANQUISHING CACUS: ITALIAN, LATE 16th CENTURY.**
- 1323 GROUP, BRONZE, THE WRESTLERS: ITALIAN, 16th CENTURY.**  
A reduced copy of the antique marble group, in the gallery of the Uffizi, Florence.
- 1324 GROUP, BRONZE, HERCULES AND THE ERYMANTHIAN BOAR: FRENCH, 17th CENTURY.**
- 1325 CHEST OF DRAWERS, TORTOISESHELL AND GILT METAL: OLD BOULE WORK: FRENCH, 17th CENTURY.**
- 1326 LIBRARY TABLE: OLD BOULE WORK: FRENCH, 17th CENTURY.**
- 1327 CHEST OF DRAWERS, NEW BOULE WORK, WITH MARBLE TOP: FRENCH, late 17th CENTURY.**
- 1328 GROUP, BRONZE: ITALIAN, 16th CENTURY.**  
Nessus and Deianira.
- 1329 GROUP, BRONZE: FRENCH, 17th CENTURY.**  
Nessus and Deianira.
- 1330 EQUESTRIAN STATUETTE, BRONZE: FRENCH, 17th CENTURY.**
- 1331 HERCULES AND THE STAG OF DIANA: ITALIAN, 16th CENTURY.**
- 1332 STATUETTE, BRONZE, A GUITAR PLAYER: FRENCH, 17th CENTURY.**
- 1333 GROUP, BRONZE, VIRTUE FETTERING BRUTE FORCE: ITALIAN, 16th CENTURY.**
- 1334 STATUETTE IN BRONZE, HENRI IV. OF FRANCE, ON BOULE PEDESTAL: FRENCH, 17th CENTURY.**
- 1335 CHEST OF DRAWERS, EBONY AND GILT METAL WITH MARBLE TOP: FRENCH, 17th CENTURY.**  
The panels are ornamented with an inlay of white metal and mother of pearl, plain and ornamented.

- 1336 STATUETTE, A SATYR IN BRONZE SUPPORTING A CANDELABRUM; BY CLODION: FRENCH, 18th CENTURY.
- 1337 STATUETTE, A FEMALE SATYR SUPPORTING A CANDELABRUM; BY CLODION: FRENCH, 18th CENTURY.
- 1338 CUPBOARD FOR AN ANGLE, "ENCOIGNURE," AMBOYNA WOOD ORNAMENTED IN GILT METAL; THE WORK OF RIESENER: FRENCH, LATE 18th CENTURY.

From the Palace of the Trianon, Versailles.

- 1339 CUPBOARD FOR AN ANGLE, "ENCOIGNURE," AMBOYNA WOOD ORNAMENTED IN GILT METAL; THE WORK OF RIESENER: FRENCH, LATE 18th CENTURY.

From the Palace of the Trianon, Versailles.

- 1340 BUST, BRONZE, LOUIS, PRINCE OF CONDÉ: FRENCH, 17th CENTURY.
- 1341 BUST, BRONZE: MARECHAL TURENNE: FRENCH, 17th CENTURY.
- 1342 STATUETTE, BRONZE: A BULL. COPY FROM THE ANTIQUE: ITALIAN, 16th CENTURY.
- 1343 CHEST, WOOD CARVED AND GILT OPEN-WORK WITH IMITATIVE JEWELLED BORDER: ITALIAN, 16th CENTURY.
- 1344 CHEST, WOOD CARVED AND GILT OPEN-WORK, WITH IMITATIVE JEWELLED BORDER: ITALIAN, 16th CENTURY.
- 1345 TABLE, TOP OF VERD ANTIQUE MARBLE UPON FRAME OF GILT AND PAINTED WOOD: ITALIAN, 16th CENTURY.
- 1345a OCCASIONAL TABLE, BOULE WORK: FRENCH, 18th CENTURY.
- 1346 GROUP OF STATUETTES, BRONZE, JUPITER TRIUMPHING OVER THE TITANS: FRENCH, 17th CENTURY.
- 1347 GROUP OF STATUETTES, BRONZE, JUNO SUPPORTED BY THE WINDS: FRENCH, 17th CENTURY.

Juno, being the Goddess of Rain, is attended by the Winds.

- 1348 CHAIR: CARVED AND GILT WOOD, MAROON VELVET: ITALIAN, LATE 16th CENTURY.
- 1349 CHAIR: CARVED AND GILT WOOD, MAROON VELVET: ITALIAN, LATE 16th CENTURY.
- 1350 BUST, FEMALE, THE DRAPERY AND PEDESTAL FORMED OF VARIOUS MARBLES: ITALIAN, 16th CENTURY.
- 1351 BUST, FEMALE, THE DRAPERY AND PEDESTAL FORMED OF VARIOUS MARBLES.
- 1352 GROUP, OBELISK SHAPED, OF ALLEGORIC FIGURES IN MARBLE, LAPIS-LAZULI, AND GILT METAL: FRENCH, 17th CENTURY.
- 1353 GROUP, OBELISK SHAPED, OF ALLEGORIC FIGURES IN MARBLE, LAPIS-LAZULI, AND GILT METAL: FRENCH, 18th CENTURY.

A figure of Ceres is looking up to Science.

A figure of Neptune looks up to Iris.

- 1354 INKSTAND, LAPIS-LAZULI, MARBLE, AND ROMAN MOSAIC: ITALIAN, 18th CENTURY.
- 1355 CONSOLE TABLE, MARBLE TOP AND GILT METAL ORNAMENT: FRENCH, EARLY 18th CENTURY.
- Scroll foliage with dragons, female mask in centre, and top of Breccia marble.
- 1356 CONSOLE TABLE, MARBLE TOP AND GILT METAL ORNAMENT: FRENCH, EARLY 18th CENTURY.
- Scroll foliage with dragons and top of Verd antique.
- 1357 OVAL TABLE, EBONY AND GILT METAL MOUNTS: FRENCH, 18th CENTURY.

- 1358 CONSOLE TABLE, BLACK AND GOLD JAPANESE LAC, WITH GILT METAL MOUNTS AND MARBLE SLAB: FRENCH, 18th CENTURY.**  
 Finely carved festoons of roses, mermaids at the corners and doves in the centre, most probably by Gouthière.
- 1359 STATUE, BRONZE, BY FALCONNET, THE SHEPHERD PARIS: FRENCH, 18th CENTURY.**
- 1360 STATUE, BRONZE, BY FALCONNET, VENUS DISROBING: FRENCH, 18th CENTURY.**
- 1361 GROUP, MARBLE, CUPID AND PSYCHE: FRENCH, PRESENT CENTURY.**
- 1362 CLOCK, GILT METAL: FRENCH, 17th CENTURY.**  
 An elaborate composition of Love, on the summit, surveying the ravages of Time, who emerges from the mouth of a rocky cavern.
- 1363 TABLE, BOULE WORK: FRENCH, 17th CENTURY.**  
 In centre is a medallion of rustics pursuing a dog: parts of the side panels are heightened in effect by introducing brass below the tortoise shell.
- 1364 TABLE, TOP OF VERD ANTIQUE MARBLE UPON FRAME OF GILT AND PAINTED WOOD: ITALIAN, 16th CENTURY.**
- 1365 COFFEE POT, SILVER: FRENCH, 17th CENTURY.**
- 1366 GROUP, BRONZE, PHOEBUS DRIVING AWAY TIME: FRENCH, 17th CENTURY.**
- 1367 CLOCK, BOULE WORK AND GILT METAL: FRENCH, 17th CENTURY!**  
 Probably made for a hunting seat, as the figure of Diana and the other decorations all refer to the chase.
- 1368 WRITING TABLE, MAHOGANY WITH GILT METAL MOULDINGS AND BRANCHES: FRENCH, EARLY PRESENT CENTURY.**
- 1369 CABINET, MAHOGANY, WITH GILT METAL ORNAMENT: FRENCH, LATE 18th CENTURY.**
- 1370 TABLE: THE FRAME OF OPENWORK CARVED AND GILT WOOD, WITH TOP OF ROMAN MOSAIC AND MALACHITE: FRENCH, EARLY 18th CENTURY.**
- 1371 ANGLE CUPBOARD, "ENCOIGNURE," WOOD AND GILT METAL; THE WORK OF RIESENER AND GOUTHIERE: FRENCH, 18th CENTURY.**
- 1372 ANGLE CUPBOARD, "ENCOIGNURE," WOOD AND GILT METAL; THE WORK OF RIESENER AND GOUTHIERE: FRENCH, 18th CENTURY.**
- 1373 INCENSE BURNER, CHAMPLEVÉ AND CLOISONNÉ ENAMEL: CHINESE.**
- 1374 INCENSE BURNER, CHAMPLEVÉ AND CLOISONNÉ ENAMEL: CHINESE.**
- 1375 CONSOLE TABLE, VERD ANTIQUE SLAB SUPPORTED ON A CUPID AND DOLPHIN, GILT WOOD CARVED IN FULL RELIEF.**
- 1376 CONSOLE TABLE, VERD ANTIQUE SLAB SUPPORTED ON A CUPID AND DOLPHIN, GILT WOOD CARVED IN FULL RELIEF.**
- 1377 MIRROR, IN FRAME OF GILT METAL AND BLUE STEEL: FRENCH 18th CENTURY.**
- 1378 STATUETTE, BRONZE, CUPID, BY FALCONNET: FRENCH, late 18th CENTURY.**
- 1379 BUST, BRONZE, CHARLES IX., KING OF FRANCE: FRENCH, 16th CENTURY.**
- 1380 CISTERN, CHINESE PORCELAIN, ON CARVED WOODEN BASE.**
- 1381 CISTERN, CHINESE PORCELAIN, ON CARVED WOODEN BASE.**
- 1382 CONSOLE TABLE, SLAB OF INLAID MARBLES AND FLORENTINE MOSAIC, SUPPORTED BY GILT WOODEN STATUETTES OF BOYS: ITALIAN, LATE 16th CENTURY.**
- 1383 VASE, PORPHYRY: FRENCH, 18th CENTURY.**
- 1383a VASE, PORPHYRY: FRENCH, 18th CENTURY.**



- 1384 TABLE, TOP OF VERDANTIQUE MARBLE UPON FRAME OF GILT AND PAINTED WOOD: ITALIAN, 16th CENTURY.
- 1385 CLOCK AND PEDESTAL, BOULE AND GILT METAL: FRENCH, 18th CENTURY.
- 1386 STATUETTE IN BRONZE OF A RIVER GOD, THE NILE: ITALIAN, 16th CENTURY.

*Reduced copy of an Antique Marble Statue in the Vatican Museum, Rome.*

- 1387 STATUETTE IN BRONZE OF A RIVER GOD, THE TIBER: ITALIAN, 16th CENTURY.

*Reduced copy of an Antique Marble Statue, now in the Museum of the Louvre, Paris.*

- 1389 BUST, MARBLE: CAROLINE, QUEEN OF GEORGE II.  
By J. M. Rysbraeck; Flemish; born 1694, died 1770.
- 1390 BUST, MARBLE: CHARLES I., KING OF ENGLAND: FRENCH (?), 18th CENTURY.
- 1391 CANDELABRUM, BRONZE STATUETTE, ON MARBLE AND GILT METAL PEDESTAL: FRENCH, 18th CENTURY.
- 1392 CANDELABRUM, BRONZE STATUETTE, ON MARBLE AND GILT METAL PEDESTAL: FRENCH, 18th CENTURY.
- 1393 BUST, BRONZE, LOUIS XIV., KING OF FRANCE, BORN 1639, DIED 1715: FRENCH, 17th CENTURY.
- 1394 CLOCK, OLD BOULE WORK, WITH STATUETTES OF VENUS AND CUPID: FRENCH, 18th CENTURY.
- 1395 CHAIR OF STATE (PART OF A SUITE OF SIX), CARVED WOOD FRAME: VENETIAN, 17th CENTURY; THE CUSHIONS OF MODERN FRENCH SILK AND APPLIQUÉ VELVET.
- 1396 CHAIR OF STATE (PART OF A SUITE OF SIX), CARVED WOOD FRAME: VENETIAN, 17th CENTURY; THE CUSHIONS OF MODERN FRENCH SILK AND APPLIQUÉ VELVET.

This and the previous No. formed part of the furniture of the Doge's Palace, Venice.

- 1397 FOOTSTOOL, GILT WOOD COVERED WITH SILK AND APPLIQUÉ VELVET: FRENCH, PRESENT CENTURY.
- 1398 FOOTSTOOL, GILT WOOD COVERED WITH SILK AND APPLIQUÉ VELVET: FRENCH, PRESENT CENTURY.
- 1399 CLOCK, GILT METAL AND BRONZE STATUETTES: FRENCH, 17th CENTURY.
- 1400 BAROMETER, GILT METAL AND BRONZE STATUETTES: FRENCH, 17th CENTURY.
- 1401 BAROMETER, TORTOISESHELL AND GILT METAL: FRENCH, 17th CENTURY.
- 1402 DOOR KNOCKER, BRONZE: ITALIAN, 16th CENTURY.  
Boy standing on a mask between two dolphins.
- 1402A DOOR KNOCKER, BRONZE: ITALIAN, 16th CENTURY.  
Boy standing on a mask between two dolphins.
- 1403 HORIZONTAL CLOCK, GILT METAL, SURMOUNTED BY A STATUETTE OF THE INFANT MARS: FRENCH, 17th CENTURY.

The spaces between the numbers are enriched with paste diamonds.

- 1404 LIBRARY TABLE, MAHOGANY, WITH GILT METAL MOUNTS: FRENCH, 18th CENTURY.
- 1405 CHEST: TORTOISESHELL AND GILT METAL: OLD BOULE WORK.  
French, 17th Century.

- 1405A CHEST: TORTOISESHELL AND GILT METAL: OLD BOULE WORK.  
French, 17th Century.
- 1406 CLOCK, TORTOISESHELL AND GILT METAL: FRENCH, 17th CENTURY.  
Signed with the maker's name, Thuret.
- 1407 CLOCK, OLD BOULE WORK: FRENCH, 17th CENTURY.  
The statuettes represent Cupid above, and Time below.
- 1408 VASE, CHINESE PORCELAIN.
- 1408A VASE, CHINESE PORCELAIN.
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## MAIOLICA AND OTHER EARTHENWARE.

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The enamelled earthenware to which the name of Maiolica has been applied was originally produced by Moorish workmen in the southern part of Spain, at that time under Mahommedan sway. After the final defeat of the Mahommedan sovereigns in the year 1492 by Ferdinand V., many Moorish artificers doubtless remained in Spain, notwithstanding the departure of their rulers for Africa, and evidence of this may be seen in the early specimens of Maiolica, where the old Moorish lusted ornament is found combined with the armorial bearings of Spain's new masters. Instances of this exist in Nos. 1457 and 1466.

The name Maiolica is merely a corrupt pronunciation of the word Mayorca or Majorca, and was given to the ware by the Italians, who first chanced to meet with it in that island. The style of ornament was imitated by the potters of Central Italy, who very soon surpassed their models in fertility of invention, skilful design, and, it may be added, in richness of lustre, the latter art in particular having been carried at Gubbio to a degree of perfection which has never been excelled, and in some points not equalled, by modern artists.

The principal seats of this manufacture in the 16th century were Urbino, Castel-Durante, Faenza, Forli, and other towns of Central Italy; but there was no district of Italy entirely ignorant of the art. In the 18th century Maiolica painting fell greatly into decay: the traditions of the art, however, were never wholly lost, and praiseworthy efforts have of late been made to revive its former glories in the cities of Naples and Florence.

In Nos. 1471-1474 will be found specimens of an interesting variety of earthenware, known, as often happens in similar instances, by the name of its inventor. Bernard Palissy, a French potter, born in 1509, was a man of great enthusiasm and indomitable perseverance, qualities which, in his case, were so excessive as to render him utterly regardless of the claims of his wife and children. His autobiography shows us to what straits they were reduced, by his unceasing devotion to his art and by the numerous failures which preceded his final success. His style of work, the peculiarities of which are obvious to the spectator, did not long continue in fashion. Palissy died in prison, to which he had been condemned as a Huguenot.

A small group of the Virgin and Child, No. 1542, should be noticed as the work of one of the Della Robbia family, probably of Luca della Robbia himself. This artist, who lived at Florence, in the latter half of the 15th century, originated a class of sculpture in enamelled earthenware, which was carried on by his nephews, after his death, in the year 1500. Numerous groups and large compositions in high relief, often heightened by colour, are to be found as decorations, both internal and external, of public buildings in Tuscany. A very good collection of this ware may be seen in the South Kensington Museum.

Although in no sense connected with earthenware, the juxta-position to it of two Limoges enamels, Nos. 1470 and 1475, renders a few remarks upon

this peculiar art not out of place here. Enamelling consists in the application of vitreous colours, rendered fluid by heat, to a metallic surface, usually of gold, silver, or, in larger objects, of copper. This art, though practised in Britain and elsewhere at an extremely early date, is most generally known by the wonderful specimens produced at Limoges, a town in the south-east of France, in the 12th, 13th, and, after an interval, in the 15th and 16th centuries. Of the two objects here exhibited, one, No. 1475, is the work of Pape, and must be dated about 1440-50. It is a tazza, on which is represented the death of Cleopatra, painted "en grisaille," *i.e.* in light and shade, without any admixture of positive colour. No. 1470, is a highly important specimen of the rare works of Martial Curtois, an artist very noteworthy for the brilliant colour of his enamels. The subject represents Apollo and the Nine Muses, all playing upon musical instruments; Pegasus and the fountain of Hippocrene are introduced. The method of execution consists of opaque colours, glazed over, where needful, with transparent enamels, and heightened by means of gold and foil. A rich border of arabesques surrounds the chief subject, and the back of the dish is likewise entirely covered with very brilliant arabesques. The initials of the painter are introduced on a rock in the foreground of the picture.

No.

1410 DEEP PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.

Painted with the subject of the Salutation.

1411 DEEP PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.

Painted with the Judgment of Paris.

1412 DEEP PLATE, MAIOLICA OF CAFFAGIOLO: ITALIAN, 16th CENTURY.

Painted with a dance of children.

1413 PLATE, MAIOLICA OF PESARO: ITALIAN, 16th CENTURY.

Painted with the Judgment of Paris, dated 1548, and signed Terenzio Terenzi.

1414 PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.

Painted with a sacrifice.

1415 PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.

Painted with arabesques.

1416 PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY

Painted with the temptation of Joseph.

1417 PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.

Subject unknown.

1418 TAZZA, MAIOLICA OF FORLI: ITALIAN, 16th CENTURY.

Painted with a group of shepherds adoring Cupid.

1419 PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.

Ornamented with oak branches in relief: by Della Rovere.

1420 TAZZA, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.

Painted with a head of Cleopatra, on a blue ground.

1421 PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.

Painted with the triumph of Germany.

1422 PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.

Painted with Joseph's brethren selling him into slavery.

1423 PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.

Lucius Brutus returned from Rome.

- 1424 PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Painted with Lucius Brutus marching on Rome.
- 1425 DEEP PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Painted with Hannibal crossing the Tagus.
- 1426 PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted with a female portrait and legend. One of a class called "Amatoria," and meant as a love gift to the person whose picture is represented on the plate.
- 1427 PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted with a female portrait and legend. One of a class called "Amatoria," and meant as a love gift to the person whose picture is represented on the plate.
- 1428 PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Subject, Adam and Eve.
- 1429 DEEP PLATE, MAIOLICA OF FAENZA: ITALIAN, 16th CENTURY.  
Painted with dark blue and white, with arabesques, boy and dog in centre.
- 1430 DEEP PLATE, MAIOLICA OF FAENZA: ITALIAN, 16th CENTURY.  
Painted with an allegoric female figure.
- 1431 DEEP PLATE, MAIOLICA: ITALIAN, 16th CENTURY.  
Warrior and Cupids.
- 1432 TAZZA, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Chronos (Time) devouring his children.
- 1433 PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Painted with Pyramus and Thisbe.
- 1434 TAZZA, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Mutius Scævola burning his hand.
- 1435 DEEP PLATE, MAIOLICA OF FAENZA: ITALIAN, 16th CENTURY.  
Warlike arabesques in blue and yellow.
- 1436 DEEP PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Painted with fanciful subject.
- 1437 DEEP PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Geometric pattern, with bust in centre.
- 1438 DEEP PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted with an allegoric subject.
- 1439 PLATE, MAIOLICA OF FAENZA: ITALIAN, 16th CENTURY.  
Dark blue and white, Cupid in centre.
- 1440 PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Painted with the triumph of Juno.
- 1441 TAZZA, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Group in costume of the period.
- 1442 DEEP PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted with armorial shields and arabesques.
- 1443 DEEP PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Contest of Apollo and Pan.
- 1444 TAZZA, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted with Phalaris the Tyrant.
- 1445 PLATE, MAIOLICA OF FAENZA: ITALIAN, 16th CENTURY.  
Seated figure playing a drum.

- 1446 PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Interlaced ornament, with portrait in centre.
- 1447 DEEP PLATE, MAIOLICA OF VENICE: ITALIAN, 16th CENTURY.  
Dark blue arabesques, dated 1526.
- 1448 DEEP PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Subject, Virgin and Child, with scriptural legend.
- 1449 DEEP PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Group of shepherds bearing a lamb.
- 1450 DEEP PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Adam and Eve.
- 1451 PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
An Emperor returning from war.
- 1452 DEEP PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted with our Saviour driving out the money changers from the Temple.
- 1453 DEEP PLATE, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Classic subject.
- 1454 DEEP PLATE, MAIOLICA: ITALIAN, 16th CENTURY.  
Oak branches on green ground: by Della Rovere.
- 1455 DISH, MAIOLICA: SOUTH SPANISH, LATE 15th CENTURY.  
With imitation of Arab ornament in dark blue and lustre.
- 1456 DISH, LUSTRED MAIOLICA: ITALIAN, LATE 15th CENTURY.  
Scale and foliage ornament, with Turkish horseman in centre.
- 1457 DISH, MAIOLICA: SOUTH SPANISH, END OF 15th CENTURY.  
Dark blue and lustre ornament, with shield of Castile and Leon in centre.
- 1458 DISH, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Female bust in centre, and conventional border.
- 1459 DISH, MAIOLICA: ITALIAN, EARLY 16th CENTURY.  
Ornament impressed under the glaze, with shield of arms in centre.
- 1460 DISH, MAIOLICA: ITALIAN, EARLY 16th CENTURY.  
Border of arabesque monsters, with group of Greek warriors in centre.
- 1461 DISH, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Painted by Nicolo d'Urbino, with the marriage of Cupid and Psyche, after Raphael.
- 1462 DISH, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted by Gentile da Fabriano.
- 1463 DISH, MAIOLICA: SOUTH SPANISH, LATE 15th CENTURY.  
Wholly painted in lustre, with figure of bull in centre.
- 1464 PLATE, MAIOLICA OF FAENZA: ITALIAN, 16th CENTURY.  
Border of boys and hunting dogs.
- 1465 PLATE, MAIOLICA OF FAENZA: ITALIAN, 16th CENTURY.  
With a bishop's shield of arms in centre.
- 1466 DISH, MAIOLICA: SOUTH SPANISH, END OF 15th CENTURY.  
Wholly painted in lustre, with shield of Castile, Leon, and Arragon in centre.

- 1467 DISH, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Ornament of arabesques, with classic group in centre.
- 1468 DISH, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Ornament of arabesques, with classic group in centre.
- 1469 DISH, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Painted (probably by Nicolo d'Urbino) with the birth of Venus.
- 1470 DISH, PAINTED ENAMEL OF LIMOGES: FRENCH, 16th CENTURY.  
A remarkable work of Martial Courtois: Apollo and the Muses, with border and back of arabesques.
- 1471 DISH, PALISSY WARE: FRENCH, 16th CENTURY.  
Relief ornament of masks and foliage, brightly mottled on back.
- 1472 DISH, PALISSY WARE: FRENCH, 16th CENTURY.  
Radiating ornament in green, yellow, and white.
- 1473 PLATE, PALISSY WARE: FRENCH, 16th CENTURY.  
Ornamented with raised mythologic group.
- 1474 DISH, ENAMELLED EARTHENWARE, BY PALISSY: FRENCH, - 16th CENTURY.
- 1475 TAZZA, LIMOGES ENAMEL: FRENCH, 15th CENTURY.  
Painted "en grisaille" with the death of Cleopatra.
- 1476 PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, EARLY 16th CENTURY.  
The subject is a group of bathers; on the back of the plate is a fine signature in lustre of Maestro Giorgio d'Ugubbio, and the date Ap. 17, 1525.
- 1477 PLATEAU, MAIOLICA OF FORLI: ITALIAN, 16th CENTURY.  
Coat of arms in the centre.
- 1478 TAZZA, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Allegorical subject, Apollo tending flocks.
- 1479 DISH, EARLY ITALIAN MAIOLICA.  
Mythological group: Juno, Venus, and Æolus.
- 1480 TAZZA, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Scroll and foliage vase in centre.
- 1481 DISH, FAYENCE OF PERSIA, COLOURED AND GILT.
- 1482 TAZZA, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Three female figures.
- 1483 PLATE, FAYENCE OF PERSIA.  
White floral ornament.
- 1484 DISH, FAYENCE OF PERSIA.  
White with birds and flowers.
- 1485 PLATE, FAYENCE OF PERSIA.  
With geometrical ornament.
- 1486 PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Fable of Narcissus.
- 1487 PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Betrayal of Our Saviour.
- 1488 PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Girl bearing water to Temple of Vesta.
- 1489 PLATE, IMITATION OF PALISSY WARE: ITALIAN, 16th CENTURY.  
Cherubs' heads and animals in relief.

- 1490 DISH, "MAIOLICA SGRAFFIATA": ITALIAN, BEGINNING OF 16th CENTURY.  
Group of figures in costume of the period.
- 1491 PLATE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
With portrait of lady in centre.
- 1492 TAZZA, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
The Judgment of Paris.
- 1493 DISH, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Painted with female head.
- 1494 PLATE, LUSTRED MAIOLICA: ITALIAN, 16th CENTURY.  
Scylla and Glaucus, signed Xanto, dated 1535.
- 1494A DEEP DISH, LUSTRED MAIOLICA: SOUTH SPANISH, END OF 15th CENTURY.
- 1494B DEEP DISH, LUSTRED MAIOLICA: SOUTH SPANISH, END OF 15th CENTURY.
- 1495 DEEP PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Arabesques and imbricated ornaments.
- 1496 DEEP PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Female portrait in centre.
- 1497 PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Arabesques, masks, and portrait in centre.
- 1498 PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Initial A in centre, lustred on back.
- 1499 PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
With ornamental border of Pan's pipes, drums, and fruit.
- 1500 DISH, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Subject, Judgment of Paris, dated 1540.
- 1501 PLATE, "AMATORIA," LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Painted with figure and legend "Onesta Babassa, 1535."
- 1502 PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Cupids and arabesques.
- 1503 TAZZA, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Cupid appearing to nymph.
- 1504 DISH, LUSTRED MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Orpheus in Hades, signed Fra Xanto.
- 1505 DISH, LUSTRED MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
The Resurrection, by Xanto, 1535.
- 1506 PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Signed, Maestro Giorgio, 1528.
- 1507 PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Mythological group.
- 1508 TAZZA, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Flowers in crimson lustre.
- 1509 TAZZA, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Diana and Actæon.
- 1510 DISH, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Venus and Cupid, signed and dated 1557, Maestro Prestino.



- 1511 PLATE, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Stag in centre.
- 1512 DISH, LUSTRED MAIOLICA OF GUBBIO: ITALIAN, 16th CENTURY.  
Female bust in centre.
- 1513 DRUG VASE, MAIOLICA: ITALIAN, 16th CENTURY.
- 1514 BOWL, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Interior of bowl—Curtius leaping into the gulf.
- 1515 DRUG VASE, MAIOLICA: ITALIAN, 16th CENTURY.  
With legend round.
- 1516 DRUG VASE WITH HANDLES, MAIOLICA: ITALIAN, EARLY 16th CENTURY.
- 1517 PLATE, WITH SUNK CENTRE, MAIOLICA: ITALIAN, 16th CENTURY.  
Dark blue and "grisaille" ornament, with bust of Virgil in centre.
- 1518 DRUG VASE WITH HANDLES, MAIOLICA: ITALIAN, 16th CENTURY.  
With legend round.
- 1519 TANKARD OF GREY EARTHENWARE: FLEMISH, 16th CENTURY.
- 1520 JUG, PERSIAN WARE, WITH METAL COVER.
- 1521 BUST, MAIOLICA OF URBINO: ITALIAN, 17th CENTURY.  
With inscription, Laura.
- 1522 STATUETTE, ENAMELLED EARTHENWARE: FLEMISH, 16th CENTURY.
- 1523 PILGRIM'S BOTTLE, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
The death of Goliath.
- 1524 CISTERN, MAIOLICA OF CASTEL DURANTE: ITALIAN, 16th CENTURY.  
Fabius ordering the vases of the Samnite Ambassadors to be thrown into the Lake of Thrasymene.
- 1525 TAZZA, MAIOLICA: ITALIAN, 17th CENTURY.  
Pierced.
- 1526 TAZZA, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Dark blue and orange, Cupid in centre.
- 1527 STATUETTE, DOCCIA WARE: ITALIAN, EARLY 17th CENTURY.  
Warrior.
- 1528 CANDLESTICK, ENAMELLED EARTHENWARE: GERMAN, 16th CENTURY
- 1529 STATUETTE, DOCCIA WARE: ITALIAN, EARLY 17th CENTURY.  
The youthful Bacchus.
- 1530 VASE, LUSTRED MAIOLICA: ITALIAN, 16th CENTURY.  
Scroll foliage blue and yellow.
- 1531 EWER, MAIOLICA: ITALIAN, EARLY 16th CENTURY.
- 1532 VASE, MAIOLICA OF FORLI: ITALIAN, 16th CENTURY.  
Arabesque white and blue.
- 1533 SALTCELLAR, ENAMELLED EARTHENWARE: GERMAN, 17th CENTURY
- 1534 FIGURE OF A SWAN, ENAMELLED EARTHENWARE OF DELFT: DUTCH 17th CENTURY.
- 1535 SAUCE-BOAT, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.  
Neptune on a dolphin.
- 1536 JUG, ENAMELLED EARTHENWARE: SPANISH, 18th CENTURY.  
Rude ornament of animals.
- 1537 FIGURE OF A LION, MAIOLICA: ITALIAN, 16th CENTURY.  
Holding armour and shield:

- 1538 CISTERN, MAIOLICA OF URBINO: ITALIAN, 16th CENTURY.
- 1539 PLATE, WITH SUNK CENTRE, MAIOLICA OF CASTEL DURANTE:  
ITALIAN, 16th CENTURY.  
Painted with warrior releasing a captive.
- 1540 PLATE, MAIOLICA: ITALIAN, 16th CENTURY.  
Foliated ornament in blue and lustre.
- 1541 TAZZA, MAIOLICA: ITALIAN, 16th CENTURY.  
"Coppa puerpera" painted with a combat, and Orpheus and  
Eurydice.
- 1542 GROUP, IN HIGH RELIEF, ENAMELLED EARTHENWARE (DELLA  
ROBBIA): ITALIAN, 17th CENTURY.  
The Virgin and Child.
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## MINIATURES.

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No.

1601 NAPOLEON I., EMPEROR OF THE FRENCH, drawing in sepia, by ISABEY.

1602 NAPOLEON I. AND EMPRESS JOSEPHINE, by ISABEY: dated 1812.

1603 NAPOLEON I. IN THE UNIFORM OF THE INSTITUT FRANÇAIS.

1604 THE EMPRESS JOSEPHINE.

1605 NAPOLEON I., by ISABEY.

1606 THE EMPRESS JOSEPHINE, by QUAGLIA: dated 1814.

1607 NAPOLEON I., small drawing, by HORACE VERNET. In emblematic frame, by E. V. LE DUCQ.

1607a HORTENSE BEAUHARNAIS, by MADAME DE MIRBEL.

1608 NAPOLEON I., by ISABEY.

1609 PORTRAIT OF THE EMPRESS MARIE LOUISE.

1610 NAPOLEON I., EMPEROR OF THE FRENCH.

This miniature was placed in the "coffret de mariage" of the Empress Marie Louise.

1611 THE PRINCESS PAULINE BONAPARTE, by AUBRY.

1612 NAPOLEON I., by AUGUSTIN.

1613 PAULINE BONAPARTE, PRINCESS BORGHESI, after GERARD.

1614 DUC DE REICHSTADT, SON OF NAPOLEON I.

1615 NAPOLEON I. AS FIRST CONSUL.

1616 NAPOLEON I., by AUGUSTIN.

1617 NAPOLEON I., by ISABEY: dated 1811.

1618 NAPOLEON I.

1619 NAPOLEON I., in enamelled frame.

1620 JEROME BONAPARTE, KING OF WURTEMBERG.

1621 MARÉCHAL LEBRUN, DUKE OF PIACENZA, by ISABEY.

1622 MARÉCHAL LEBRUN, DUKE OF PIACENZA: drawing on sepia.

1623 NAPOLEON II., KING OF ROME.

1624 JÉROME BONAPARTE, KING OF WURTEMBERG.

1625 MISS WILSON CROKER, after LAWRENCE, by BOUCHARDY.

1626 PORTRAIT OF A LADY, UNKNOWN: signed P. L.

1627 PORTRAIT OF A LADY, UNKNOWN.

1628 PORTRAIT OF A LADY, UNKNOWN.

1629 PORTRAIT OF A LADY, UNKNOWN.

1630 PORTRAIT OF A LADY, UNKNOWN.

- 1631 MARCHIONESS OF CONYNGHAM, by J. SINGRY.
- 1632 LADY, UNKNOWN, by AUGUSTIN: dated 1824.
- 1633 LADY, UNKNOWN.
- 1634 HEAD OF A PEASANT GIRL, by HALL, Swedish miniature painter:  
dated 1785.
- 1635 LADY, UNKNOWN, by J. GUERIN.
- 1636 LADY, UNKNOWN.
- 1637 PORTRAIT OF A LADY, by D. BRUGNETTE: dated 1775.
- 1638 PORTRAIT OF A LADY.
- 1639 PORTRAIT OF A LADY, TIME OF LOUIS XIV.
- 1640 PORTRAIT OF A LADY.
- 1641 PORTRAIT OF A LADY.
- 1642 PORTRAIT OF A PRINCESS, by HALL.
- 1643 PORTRAIT OF A LADY, by HALL.
- 1644 PORTRAIT OF A LADY, by HALL.
- 1645 THE MISSES GUNNING, by HALL.
- 1646 MADEMOISELLE DUTHÉ, by HALL.
- 1647 LADY, TIME OF LOUIS XV.
- 1648 LADY, UNKNOWN.
- 1649 LADY, UNKNOWN.
- 1650 LADY, UNKNOWN.
- 1651 GENTLEMAN, UNKNOWN.
- 1652 PORTRAIT OF A CHILD.
- 1653 PORTRAIT, UNKNOWN, by E. GABE: dated 1850.
- 1654 MADEMOISELLE MARS, painted by ISABEY: dated 1819.
- 1655 MADEMOISELLE MARS: enamel.
- 1656 FEMALE PORTRAIT, UNKNOWN.
- 1657 THE EMPRESS EUGENIE.
- 1658 PORTRAIT OF A LADY.
- 1659 PORTRAIT OF A LADY AS CLEOPATRA.
- 1660 PORTRAIT OF A LADY, by HALL.
- 1661 FRENCH PEASANT.
- 1662 PORTRAIT OF A LADY, by HALL.
- 1663 MADAME LA DUCHESSE DE TARANTE.
- 1664 PORTRAIT OF A LADY, by HALL.
- 1665 PORTRAIT OF A BOY, by GAYE.
- 1666 PORTRAIT OF A LADY, by R. COSWAY, R.A.
- 1667 EUGÈNE BEAUHARNAIS.
- 1668 PORTRAIT OF A LADY.
- 1669 PORTRAIT OF A LADY.
- 1670 PORTRAIT OF A LADY.
- 1671 PORTRAIT OF A LADY.

- 1672 PORTRAIT OF A LADY.
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- 1675 PORTRAIT OF A LADY.
- 1676 PORTRAIT OF A LADY.
- 1677 PORTRAIT OF A LADY.
- 1678 PORTRAIT OF A LADY.
- 1679 PORTRAIT OF A LADY.
- 1680 PORTRAIT OF A LADY, UNKNOWN, by GUERIN.
- 1681 PORTRAIT OF MADAME LEBRUN, PAINTER, by herself.
- 1682 MADAME DE TALLEYRAND, by ISABEY.
- 1683 MRS. PADDON: enamel, by BONE, after NEWTON.
- 1684 THE DUCHESS OF RAGUSA, by ISABEY.
- 1685 A LADY, UNKNOWN, POSSIBLY MDLLE. DE FONTANGES.
- 1686 A LADY, UNKNOWN.
- 1687 A LADY, UNKNOWN.
- 1688 LOUIS XVIII., KING OF FRANCE, by MDLLE. LYSINSKA (MDME. DE MIRBEL), 1815.
- 1689 THE DUCHESS DE BERRI, by MDME. DE MIRBEL.
- 1690 FREDERICK, DUKE OF YORK, SON OF GEORGE III.
- 1691 THE DUKE OF WELLINGTON, by ISABEY.
- 1692 PORTRAIT, REPRESENTING DIANA: FRENCH, 18th CENTURY.
- 1693 A WOODLAND SCENE, WITH FIGURES: FRENCH, 18th CENTURY.
- 1694 A GROUP OF BATHERS: FRENCH, 18th CENTURY.
- 1695 AN OUT-DOOR REFEAST: FRENCH, 18th CENTURY.
- 1696 LOUIS XVIII., KING OF FRANCE, by AUGUSTIN.
- 1697 CHARLES X., KING OF FRANCE.
- 1698 EDWARD, LORD CONWAY, time of CHARLES I.
- 1699 OLIVER CROMWELL.
- 1700 MADAME DE POMPADOUR, by NOATTIER.
- 1701 LADY, UNKNOWN.
- 1702 LADY, UNKNOWN.
- 1703 LADY, UNKNOWN.
- 1704 THE MISSES GUNNING.
- 1705 LOUIS XVII. (THE DAUPHIN), SON OF LOUIS XVI., KING OF FRANCE.
- 1706 CHARLES II. IN ARMOUR.
- 1707 FEMALE FIGURE, WITH FLOWERS.
- 1708 GROUP, TIME OF LOUIS XV., by CHARLIER.
- 1709 A BATHER.
- 1710 STANISLAUS, KING OF POLAND.
- 1711 MISS CROFTON, painted by R. COSWAY, R.A.
- 1712 MALE PORTRAIT, UNKNOWN, TIME OF THE COMMONWEALTH.

- 1713 MALE PORTRAIT, UNKNOWN, TIME OF ELIZABETH.
- 1714 PORTRAIT OF A LADY.
- 1715 THE DUKE OF WELLINGTON, by ISABEY.
- 1716 MALE PORTRAIT, UNKNOWN, TIME OF THE COMMONWEALTH.
- 1717 LORD FALKLAND, ROYALIST, TIME OF CHARLES I.
- 1718 CHARLES II., KING OF ENGLAND.
- 1719 MALE PORTRAIT, UNKNOWN, TIME OF ELIZABETH.
- 1720 ADMIRAL BLAKE, TIME OF THE COMMONWEALTH.
- 1721 LADY LEVESON GOWER.
- 1722 MRS. FITZHERBERT, by RICHARD COSWAY, R.A.
- 1723 MADAME BOULANGER.
- 1724 CATHERINE II., EMPRESS OF RUSSIA.
- 1725 FEMALE PORTRAIT, UNKNOWN.
- 1726 LADY, UNKNOWN.
- 1727 LADY, UNKNOWN.
- 1728 VENUS AND CUPID.
- 1729 LADY, UNKNOWN.
- 1730 NYMPH AND CUPID, by CHARLIER.
- 1731 CUPID AND NYMPHS.
- 1732 ANNE HYDE, DUCHESS OF YORK: enamel.
- 1733 LOUIS XVI., KING OF FRANCE.
- 1734 LOUIS XVI., KING OF FRANCE.
- 1735 PORTRAIT OF AN OFFICER.
- 1736 MADemoisELLE LEDoux, by HALL.
- 1737 PORTRAIT OF A DANCER.
- 1738 THE DUKE OF BERWICK.
- 1739 LADY, UNKNOWN, by MRS. MEE.
- 1740 GEORGE, PRINCE OF WALES.
- 1741 MARIA LECZINSKA, QUEEN OF LOUIS XV.
- 1742 MADAME CAIL AS A BAOCCHANTE, by SIOCARDI.
- 1743 LADY, UNKNOWN.
- 1744 ALEXANDER I., EMPEROR OF RUSSIA.
- 1745 RENÉE, WIFE OF JEAN DE THOU.
- 1746 THE FAMILY OF THE PAINTER, by HALL.
- 1747 LADY, UNKNOWN, TIME OF LOUIS XIV.
- 1748 CARDINAL RICHELIEU: sketch in oil, by ROBERT-FLEURY.
- 1749 LADY, UNKNOWN, by HALL.
- 1750 LADY, UNKNOWN, by SIOCARDI: dated 1790.
- 1751 THE TOILET OF VENUS.
- 1752 LADY, UNKNOWN, by HALL.
- 1753 MADemoisELLE RACHEL: enamel.

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- 1754 LADY, UNKNOWN.
  - 1755 LEDA AND THE SWAN.
  - 1756 A BACCHANTE.
  - 1757 VENUS REPOSING.
  - 1758 A PRINCESS OF FRANCE.
  - 1759 A RECUMBENT FIGURE.
  - 1760 DUCHESS OF DEVONSHIRE, AND LADY DUNGANNON, by R. COSWAY,  
R.A.
  - 1761 CATHERINE II., EMPRESS OF RUSSIA.
  - 1762 A LADY OF THE IMPERIAL COURT OF FRANCE.
  - 1763 PORTRAIT IN OIL, JEAN DE THOU, time of LOUIS XIII.
  - 1764 THE SWING.
  - 1765 MADAME DE STAEL, DAUGHTER OF MONSIEUR NECKER.
  - 1766 A LADY, UNKNOWN, TIME OF LOUIS XIV.
  - 1767 A LADY, UNKNOWN, PRESENT CENTURY.
  - 1768 FEMALE PORTRAIT, enamel, by JOSEPH LEE.
  - 1769 GENTLEMAN, UNKNOWN, 18th CENTURY.
  - 1770 GEORGE, PRINCE OF WALES.
  - 1771 LADY, UNKNOWN.
  - 1772 GENTLEMAN, UNKNOWN, TIME OF WILLIAM III.
  - 1773 LADY, UNKNOWN, by AUGUSTIN, dated 1815.
  - 1774 LADY, UNKNOWN, PRESENT CENTURY.
  - 1775 VENUS RECLINING.
  - 1776 TRIUMPH OF AMPHITRITE *after* BOUCHER : on vellum.
  - 1777 TOILET OF VENUS *after* BOUCHER : on vellum.
  - 1778 SIR WALTER SCOTT, by MADAME DE MIRBEL : on vellum.
  - 1779 J. FENIMORE COOPER, AMERICAN NOVELIST, by MADAME DE  
MIRBEL : on vellum.
  - 1780 NAPOLEON I., MARIE LOUISE, AND THE KING OF ROME : in enamelled  
frame.
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